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WEDNESDAY, THURSDAY, FRIDAY, AND SATURDAY,
October 25, 26, 27, 28, 1893.

Wednesday Morning, "Samson" (Handel); Wednesday Evening, "Faust" (Berlioz); Thursday Morning, "Hymn of Praise" (Mendelssohn) and "Stabat Mater" (Rossini); Friday Morning, "Wilderness" (Anthem (Wesley), and "Paradise and the Peri" (Schumann); Friday Evening, Grand Wagner Concert, Acts II. and III. "Flying Dutchman" and Selections, Vocal and Instrumental, from Wagner's Operas; Saturday Morning, "Messiah" (Handel).

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Sunday Morning, September 10, Grand Opening Service. Tuesday Morning, "Elijah." Tuesday Evening, "Israel in Egypt" and Beethoven's Symphony, No. 7. Wednesday Morning, Bach's Mass in B minor. Wednesday Evening (Public Hall), New Orchestral Work, composed for the occasion, and conducted by Dr. Hubert Parry; Sullivan's Music to "The Tempest," and Miscellaneous Selection. Thursday Morning, Parry's "Job," conducted by the Composer, and Spohr's "Last Judgment." Thursday Evening, Brahms's "German Requiem" and "The Hymn of Praise." Friday Morning, "The Messiah." Friday Evening, Closing Service by the Three Choirs. Principal Vocalists: Madame Albani, Mrs. Hutchinson, Miss Anna Williams, Miss Hilda Wilson, Madame Belle Cole, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Watkin Mills, Mr. Flanck Greene, and Mr. Brereton. Programmes, containing full particulars, may be obtained either from Messrs. DEIGHTON and Co. or Mr. E. J. SPARK, High Street, Worcester.

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STAFF NOTATION AND THE MOVABLE DOH.
THE EVENING CONTINUATION SCHOOLS MUSIC CODE.
H.M. INSPECTORS' REPORTS ON SCHOOL MUSIC FOR 1892.
ANSWERS TO SCHOLARSHIP EXAMINATION QUESTIONS.
THE NEW COMBINED TIME AND TUNE TESTS FOR SCHOOLS.
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1893.

"OF THE MASTERSINGERS' GRACIOUS ART."

OF late years the number of those who take an interest in the manners and customs of the Mastersingers has increased a hundredfold, and the cause is not far to seek. The quaint and picturesque guilds of amateur musicians who, with all their pedantry, did much during the Reformation era to cultivate a love for art among the middle class citizens of Germany, have been so vividly portrayed for us by Wagner, in his musical comedy, "Die Meistersinger von Nürnberg," that a keen interest in the subject has been awakened in many to whom they were previously little more than a name. The chief source of our knowledge of the Mastersingers and their ways is a work by J. C. Wagenseil, a professor of the University of Altdorf near Nuremberg. This writer published, in 1697, a Latin History and description of Nuremberg, to which he added an Appendix, written in the vernacular, and entitled "Johann Christof Wagenseil's Book of the Mastersingers' Gracious Art; its origin, practice, utility, and rules. In the Preface the supposed origin of the Gipsies is dealt with." The value of this essay is twofold. Not only does it afford the most complete and authentic contemporaneous picture we possess of the doings of the Mastersingers, but to the most cursory reader there is no need of external evidence of the extent to which Wagner was indebted to it for the groundwork of his opera. On both accounts, then, some description of Wagenseil's work is likely to prove interesting.

The first three chapters of the professor's book may be dismissed very briefly. They are interesting, it is true, but for irrelevant discursiveness the author deserves to rank with Mrs. Nickelby. In the preface he endeavours to prove, with the assistance of many learned quotations, that the Gipsies take their origin from Jews of German extraction, but fails to show that they have any real connection with the Mastersingers. His first chapter is chiefly concerned in retailing a long conversation with the French lady-novelist, Madeleine de Scudéri, on the French and German languages, printers' errors, the delicate skin of French ladies, and many other equally interesting topics. In his second and third chapters he approaches his subject by discussing the "Spruch-Sprecher," or improvisatori of Germany, whose inferiority to the Mastersingers he is careful to establish somewhat elaborately. Having devoted over sixty pages to such matters as these, he condescends, in his fourth chapter, to come to the subject of his essay, and gives us an entertaining, if somewhat mythical, account of the origin of the Mastersingers.

Beginning with the very earliest days of the German people, he expends much erudition in endeavouring to prove that the Mastersingers trace their origin to the "Bards," who, with the "Druids" and "Prophets," were, according to our author, the ministers of religion among the ancient Gauls and Teutons. This theory is based chiefly on the fanciful assumption of a connection between the title "Bard" and the "Bar," or song of the Mastersingers. Of greater value than this pedantic theorizing, however, are the titles and particulars given of two MS. collections of Mastersingers' compositions, dating from the middle of the sixteenth century, which

Wagenseil quotes in support of his theory. Leaving, to some extent, the field of speculation, the professor next gives us the names of the twelve "able men" to whom he attributes the immediate origin of the Mastersingers. They are as follows: "1, Heinrich Frauenlob, Doctor of Divinity, of Mayence; 2, Heinrich Mögeling, Doctor of Divinity, of Prague; 3, Nicolaus Klingsohr, Master of the liberal arts; 4, Poppo the Strong, also called Poppo the Strong, a glass-burner; 5, Walter von der Vogelwaid, a squire; 6, Wolfgang Rohn or Rahm, a knight; 7, Hannss Ludwig Marner, a nobleman; 8, Barthel Regenbogen, a smith; 9, Sigmar the Wise, also called the Roman of Zwickau; 10, Conrad Geiger, whom others called the Hunter, of Würzburg, an itinerant musician (Musikant); 11, N. Cantzler, a Fisherman; 12, Steffan Stoll, also called Old Stoll, a rope-maker." In passing, it may be remarked that Vogelwaid (or Vogelweide) is the minstrel whom Wagner's hero, when questioned by the Mastersingers, claims as his instructor, while Klingsohr is a name familiar to all students of "Parsifal." According to our author these twelve musicians were supposed to be contemporaries, who flourished at the time of the Emperor Otto I., and arrived independently, in the year 962, at the discovery of the Mastersingers' Art, "just as if by a divine revelation." Whatever the chronological accuracy of this statement, it is interesting as indicating, in the very varied occupations of the Masters enumerated, the transition from the days of the courtly Minnesingers to those of the middle-class Mastersingers who succeeded them. Wagenseil goes on to tell how these early Masters were accused of heresy, and how they successfully defended themselves from the charge before the Emperor and the papal Legate, as is related in detail in a poem composed, it would seem, by a Mastersinger of the Strasburg school. As he points out, however, the story of the twelve "Early Fathers" of the guilds cannot be regarded as history, seeing that, while Otto I. reigned from 936 to 973 A.D., Frauenlob, otherwise known as Heinrich van Meissen, flourished during the latter half of the thirteenth century. The author now devotes much space to the traditions concerning Master Klingsohr, his proficiency in the black arts, and his contest at Eisenach with Wolfram von Eschenbach, whose piety proved a sure defence against Klingsohr's magic. The Landgrave Hermann of Thuringia, who invited these minstrels to his castle, the Wartburg, also figures in this story, which therefore brings to our minds some of the chief characters in "Tannhäuser."

Treading on surer ground, Wagenseil tells us how Mayence was the headquarters and "High School" of the art, which was industriously pursued in many of the chief towns of Germany, and how a coat of arms was granted to the Masters. After Mayence, he tells us that Nuremberg and Strasburg were the towns in which they most flourished, and enumerates as the most celebrated of the old Nuremberg Masters the following twelve: 1, Veit Pogner; 2, Kuntz Vogelgesang; 3, Hermann Ortel; 4, Conrad Nachtigal; 5, Fritz Zorn; 6, Sixtus Beckmesser; 7, Fritz Kothner; 8, Nicolaus Vogel; 9, Augustin Moser; 10, Hannss Schwartz; 11, Ulrich Eisslinger; and 12, Hannss Foltz. These names, it will be noticed, are identical with those of the Mastersingers in Wagner's opera, which will be heard with no less interest when it is realised that so many of the *dramatis personæ* took their origin from real historical personages. Wagner's only alterations are that the Christian name of Zorn is changed to *Balthasar*, while Vogel, if he does not appear among the *dramatis personæ*, is mentioned in the dialogue as a member of the Guild.

After some observations on the stimulating effect produced by the Reformation, the rest of this quasi-historical—but chiefly legendary—account of the Mastersingers is brought to a close by some details of the career of the famous cobbler-poet of Nuremberg, Hans Sachs, who, as Wagenseil says, "is justly esteemed the patriarch of the Mastersingers." He continues: "He learnt in his youth the trade of a cobbler, but had a great inclination for poetry and master-song, so went to Leonhart Nunnebecken, a Mastersinger, from whom he received some elementary instruction; after which he applied himself with untiring industry to the art, and attained to such perfection that he far surpassed all who had gone before him, and will not have his like in the future. He pursued his trade many years after returning home from his apprenticeship. All the time, however, his understanding extended far *ultra crepidam*, and he next became master of a school, and constantly composed poems, besides which he brought the Mastersingers' art into such vogue that in his time over 250 Mastersingers existed in Nuremberg." As regards his works, Wagenseil tells us that he is said to have left 4,370 MS. master-songs, in addition to which "His other poems make several volumes and have been printed at various dates, some in folio, others in quarto. There are among them many things showing much invention, and so discreetly handled that at that time they could not well have been better, and, by reason of their splendid vigour and good sense, which are seen in every line, are indeed to be preferred to much that has been written of late, save that the rhyming of that day was not of the accuracy demanded at the present time." After an enthusiastic commendation of the hymn attributed to Sachs, "Warum betrübst du dich mein Herz?"—the authorship of which, it may be added, is by no means certain—our author ends his eulogium with the following words: "Hannss Sachss [*sic*] attained the age of eighty-one years, and so long as the world standeth his memory will be revered by the common people no less than that of Homer, Virgil, Ovid, and Horace by the learned." To this account of Hans Sachs it may be added that he was twice married, his first wife dying on March 18, 1560, and his second marriage taking place on September 2, 1561, facts which point to the Midsummer Eve and Day of one of these two years as the exact date of the action in Wagner's opera, for it will be remembered that Sachs is therein spoken of as a widower.

With Wagenseil's fifth chapter, entitled "Complete Tabulatur of the Mastersingers," we come to the more practical and authoritative portion of the work. By "Tabulatur," he tells us, is meant the rules of prosody and the like, observed by the Mastersingers in their compositions, and "habitually read aloud at their assemblies"—as with such good effect by *Master Kothner* in the opera. The Tabulatur, as given by Wagenseil, is the result of a comparison of many of those in use at different times and in different towns up to the date at which he wrote. The opening sentences, which explain the construction of a Mastersinger's "Bar," or song, have been so faithfully copied by Wagner, in the passage just referred to, that it is worth while quoting a few passages from Wagenseil's book and comparing them with Wagner's verified paraphrase.

Thus, where Wagenseil has the following:—

Ein jedes Meister-Gesangs Bar hat sein ordentlich Gemäs in Reimen und Sylben . . . Ein Bar hat mehrentheils unterschiedliche Gesätz. . . .

we find in Wagner's libretto—

Ein jedes Meistergesanges Bar
steht ordentlich ein Gemässe dar
aus unterschiedlichen Gesetzen
die Keiner soll verletzen.

Again, from Wagenseil—

Ein Gesätz bestehet meistentheils aus zweyen Stollen, die gleiche Melodey haben. Ein Stoll bestehet aus etlichen Versen. . . .

adapted by Wagner thus—

Ein Gesetz besteht aus zweuen Stollen,
die gleiche Melodei haben sollen;
der Stoll' aus etlicher Vers' Gebänd',
der Vers hat seinen Reim am End'.

Again, Wagenseil—

Darauf folgt das Abgesang, so auch etliche Vers begreift, welches aber eine besondere und andere Melodey hat als die Stollen.

Wagnerised thus—

Darauf so folgt der Abgesang,
der sei auch etlich' Verse lang,
und hab' sein' besondere Melodei,
als nicht im Stollen zu finden sei.

A translation of the opening sentences of the Tabulatur, as given by Wagenseil, is worth attempting: "Every Mastersinger's 'Bar' (song) has its proper measure of rhymes and syllables, ordained and preserved by the Master's oral tradition; this all singers, poets, and markers must be able to measure out and to reckon on the fingers. A 'Bar' has in most cases different sections [Gesätz oder Stück]; as many as the poet may choose to write. A Section consists for the most part of two Stanzas [Stollen], which have the same melody. A Stanza consists of several verses, and its end is usually indicated, when a master-song is written down, by a little cross [X]. It is followed by the After-song [Abgesang], which also comprises several verses, but which has a special melody, different from that of the Stanzas. Last comes another Stanza, or portion of a Section, having the melody of the foregoing Stanzas." This is followed by an illustration, as are, indeed, all the rules stated in Wagenseil's book.

After a series of definitions of different kinds of rhymes, and the like, the author gives an awe-inspiring list "Of the XXXII. Faults which may be committed, and their punishment." When *Beckmesser*, eager to prove his rival's unfitness for the Mastership, enumerates the errors of which *Walther*, in his trial-song, has been guilty, he names at least seven which are specifically dealt with in this list. Thus "Unredbare Worte" are dealt with in the following fashion: "XIII. 'Unredbar' [Not according to colloquial use] is a fault, and occurs when a colloca-tion is employed other than that which is customary. For example—

The father mine
Is brave and fine;
The mother kind
For me doth mind.

One does not say 'The father mine,' but 'my father'; nor 'The mother kind,' but 'The kind mother.' A word which is 'unredbar' is punished as one syllable" ("syllable" here is equivalent to 'bad mark').

Among other faults may be quoted "Kleb-Sylen," rendered "word-clippings" in Mr. Corder's very ingenious translation of the libretto of "Die Meistersinger"; which are defined as contractions, such as "keim" for "keinem," "im" for "in dem." Again, a "Differenz" is when a word is misspelt in order to suit the rhyme, as "Deib" for "Dieb," though the same term is applied by some to unnecessary repetitions of words. After setting forth these many pitfalls into which the unwary Mastersinger may slip, the author explains that, as a matter of fact, many of the older Masters were not so careful as they might have been to adhere to the rules, and quotes from Puschmann, a pupil of Hans Sachs, who wrote a work on the Mastersingers, and apologised for his Master's not infrequent lapses from the strait and narrow

path of prosodical rectitude, which, he said, Sachs used to attribute to neglect of study in his youth. The sympathy shown by the cobbler-poet of the opera for the artistic unorthodoxy of *Walther's* inspirations is the more easily understood after this disclosure of his own delinquencies!

(To be continued.)

FROM MY STUDY.

AMONG collectors of British ballads the Earl of Crawford holds a distinguished place. In the Preface to a volume which I shall mention again his lordship says that his first purchases of old black letter broadsides were made for the sake of typographical curiosities and early wood-cuts. But this limited interest, as is often the case, soon developed into a more general one, and the idea of making a large collection was formed. The Earl tells how he carried it out:—

"I found an opportunity, and bought of Mr. Ellis the three volumes which had at one time belonged to Mr. Ouvry, late President of the Society of Antiquaries—a collection which, I believe, had originally been formed by Mr. J. Payne Collier. This interesting series had been catalogued by Mr. T. W. Newton in the year 1877, when a few copies were printed for private distribution. To these three volumes I gradually added five others, or some five or six hundred additional pieces of varied interest. But by far the most valuable acquisition I have been able to make was the purchase, in 1885, of lots 139, 140, and 141 of the Jersey sale. The collection, as it came into my hands, consisted of 787 ballads, having but few duplicates among them. About 60 of these I placed in the British Museum, on learning that they were greatly wished for there; the remainder were incorporated with my own. Since that date, only one collection of any importance has come into the market, and that I was fortunate enough to secure from the Messrs. Sotheman." The Crawford collection, at the time when the Preface was written, numbered above 1,400 pieces, the greater part in black letter, and ranging in date from 1660 to 1715.

The volume referred to above is a catalogue of the Earl's Ballads, entitled: "Catalogue of a Collection of English Ballads of the XVIIth and XVIIIth centuries, printed for the most part in Black Letter. Privately Printed. MDCCCXC." Only one hundred copies were issued, and of these No. 79 is in my library. As an example of Lord Crawford's method of cataloguing, I make the subjoined extract:—

315.—The devil has left his puritanical dress, |

And now like an Hawker attends on the press, |

A New Satyrical Ballad of the Licentiousness of the Times |

To the Tune of the Blinde Beggar of Bednall Green. |

London, Printed in the Year, 1679. |

No woodcuts, 2 cols., 22 stanzas. R. L.

Issued just after the dissolution of Parliament. Omission had been made to renew the Censorship of the Press, and in consequence the whole town was flooded with scurrilous papers.

Bagford 3¹/₂, p. 715. Br. Mus. Poet. Broadsides 93.

The last line means that a copy of the Ballad is in the Bagford Collection, now in the British Museum, where also is a second copy.

Collectors of this form of popular literature may find a useful hint in Lord Crawford's method of preserving his treasures. He says in the Preface to his Catalogue: "Up to the time of the Jersey purchase I had bound the ballads in volumes, but I always felt the inconvenience of this practice, as it was not possible to insert or withdraw a sheet. I therefore broke up the whole of the bound volumes, 15 in number, and re-arranged the whole on separate

sheets in the order of their first lines. Each ballad is mounted on stout paper of uniform size, with a simple black line drawn round the sides; any notes or remarks are written in the margins, and the whole are kept in cardboard boxes. The convenience of this method of preserving and using the collection is so great that I can with confidence recommend its adoption. On the acquisition of any new pieces, they can be placed in their proper order without delay, and one has not to wait until one or two hundred have accumulated to send a new volume to the binder." There is also the consideration that the old Ballads (like their present successors) are printed upon very fragile paper, and that the usage of two centuries has more or less damaged the edges. By gumming them on to stout paper further mischief is altogether avoided.

In making his collection, Lord Crawford acquired a good many duplicate copies—enough to fill two of the cardboard boxes referred to above. These he disposed of some time ago, and they have now come into my possession. Upon some of them I propose to draw for the edification or amusement of my readers.

Premising that most of the Ballads belong to the period of the later Stuarts—Charles II. to Anne—I would dwell for a moment upon the wood-cuts with which they are adorned. These are, as need scarcely be said, of a rough description, and it would appear that the printers had but a limited number of blocks, since they are used over and over again, without much reference to the subject of the ditty they assume to illustrate. For the most part they represent individual figures of men and women in the costume of the day, but there are many groups of two or three persons, and occasionally a background is roughly sketched in. But these cuts, however crude, have a certain value. For example, a while ago question arose as to the form of the block upon which criminals—or martyrs, as the case may be—were executed during the sanguinary period of the Stuarts, the discussion having special reference to the case of Charles I. Some asserted, on the one hand, that the block was a high one, resembling that now shown in the Tower, while others contended with, according to the authorities cited, greater accuracy, that it was, so to speak, a mere billet of wood upon which the victim, stretched on the ground at full length, placed his neck. An illustration to one of the ballads in my possession shows the condemned person in the position just described, and, so far as it goes, is unquestionable evidence against the high block. Other cases in which the illustrations throw light upon customs and manners might be cited, but I pass on to the ballads themselves.

A large majority of the pieces are on the subject of love, or, perhaps I should say, a form of sensuality which conceals its ugliness under that beautiful name. Most of them are licentious, not a few are positively indecent. The spirit of the courtly poets who flourished in the disgraceful reign of the second Charles here shows itself in grosser forms, and emphasises the re-action which came when the strong hand of Puritanism could no longer hold in check the public display of vice. I pass over the love songs, not merely because they are offensive, but because, when not dissolute, they are deadly dull. Other ballads, of precisely an opposite character, invite attention, and, as a matter of fact, deserve it. It may not be generally known that, in those days, there were religious ballads as well as vicious ones. Some worthy people, it would appear, sought to counteract the prevailing ungodliness by such means, and I now have before me a broadside headed "A Soluntary Song, for all Stubborn Sinners to

amend their Lives and Evil Ways," to be sung to the tune of "The Sinner's Redemption." It has two cuts, the more germane of which represents the last enemy as a skeleton on the Holbein pattern, carrying in one hand an hour-glass, in the other a dart with which he touches a lady who appears to be arguing on the subject of the interview. The song contains nineteen stanzas, each ending with a refrain in Roman letter—

Happy's that Sinner, to be sure,
That true repentance can procure.

Citation of one or two verses will suffice as a sample of specific injunctions to practise Christian virtues—

The naked man see that thou cloath,
the hungry person see you feed,
These things observe, false dealing loath,
and thou shalt happy be indeed.

Flee that which loathsome is to man,
and hateful in God's blessed sight,
'Tis drunkenness that here I mean,
wherein so many take delight.

A second ballad of this description is entitled "A Warning for all Worldlings to learn to Dye," and has a cut representing a Divine Person in a cloud, with a nimbus round His head and hands upraised. He is attended by two cherubs, and rays of light flash from the clouds. The tune is "The Ladies Fast." From sixteen stanzas of eight lines I select three—

And seest thou not in sickness oft,
men's memories decay,
Who many times do rove and rage
when they have need to pray,
Whose hearts are bent to ban and curse
till death doth close their eye.
Therefore in chieft of thy health
prepare thyself to dye.

And if thou hast thy memory
and understanding right,
And of thy speech the perfect use,
and brightness of thy sight,
Yet may the Lord withhold His grace,
and take thy Faith from thee,
That to repent thy folly past
thou shalt not able be.

The last stanza imitates the secular ballad in praying for the King and Queen, and is altogether quaint—

Let every one pray that the Lord
may bless our King and Queen,
And grant that they in all their days
may joyfully be seen:
And after death that they may live
In joy eternally.
Then let all good people say, Amen,
and so, Amen, say I.

The next example is a temperance song, which would cheer the hearts of Sir Wilfrid Lawson and Lady Henry Somerset, if it did not depress by calling to mind how very little apparent good such effusions have done, since this was printed two centuries ago. Its title is "The Heavy Heart and a Light Purse," and after the title comes the following: "Being the good fellow's vindication to all his fellow Companions, wishing them all to have a care, and keep out of the Ale-wives snare, for when they are out you may get in, but when you are in you can't get out; this by experience he hath found true, but now he bids them all adieu."

This song it was composed and made
By a Loyal heart that is called John Wade.

"Tune of My Lord Monks March to London, or Now we have our freedom, &c." The reformed tippler tells of his one-time prosperity, and how popular he was in the ale-houses:

I had good House, I had good Land,
and lived in good behaviour,
But I spent it all at their command
now jeers me for my labour.
My hostess she would wait on me,
my host then easily won me,
Cause they did see that I was free
till my kind heart had undone me.

Run Tap, run Tapster, I would cry,
hang Sorrow, let's be merry;
My gold and silver I let fly
in both White-wine and Sherry.
For my own part, I ne'er will start,
no company will shun me,
Good fellows all I in would call
till my kind heart had undone me.

When his money was gone he had no friends:

But when that I no money had,
to call I could not leave it,
To be rid of me then they was glad,
at last they did perceive it.
Then where I spent and money lent,
they strait began to shun me,
My hostis Brown began to frown,
when my kind heart had undone me.

I sent my child, thought to prevail,
a shilling for to borrow,
Or else to trust me two quarts of ale—
In thus began my sorrow,
She'd send me none, bid her begone,
thus grief did over-run me,
Full forty pound with her I drown'd,
till my kind heart had undone me.

A true ballad, not only in form but substance and spirit, is that called "The Unfortunate Forrester, or Fair Elener's Tragedy," sung to the tune of *Chevy Chase*. It tells how Lord Thomas, the "Forrester" aforesaid, fell in love with beauteous Elener. She, however, was poor and not acceptable to his lady mother, who said—

I know a pritty black-brow'd Lass,
though not so handsome quite,
She her in wealth doth far surpass
which will give thee delight.

Lord Thomas meekly prepared to obey, and, riding to Elener's abode, invited her to the wedding. Elener accepted and duly presented herself. The rest must be told in the words of the poet:

When to Lord Thomas she was come,
she asked to see his Bride,
He took her into a private room,
where both together cry'd.

Could anything be more delightful in its simple pathos than the last two lines?

He bid her look at that window,
for there she might be seen,
Methinks, quoth she, good sir, you know
I am to her a Queen.

Herself to murder she was bent,
and turning to a bed,
A Dagger to her heart she sent,
And straight way fell down dead.

Lord Thomas seeing she was slain,
the self-same dagger took;
He vow'd in Heaven her to obtain,
Then to his heart he strook.

Poor lovers! in death they are made to point a moral:

Let parents therefore have a care
how that they do deny
Their children's choice, lest that they share
those lovers' destiny.

The struggles in Church and State which raged through the period covered by these ballads are of course reflected here. There are songs in which Puritanism, or what remained of it under the persecution of the Established Church, is bitterly assailed, and others in which Puritanism gives as good as it has been obliged to take. An example of the former class is "The Ballad of the Cloak, or The Cloaks Knavery to the Tune of *From Hunger and Cold, or Packingtons Pound*." This famous old melody is printed in square-headed notes at the top of the sheet, and takes the place of the usual wood-cut. The ten stanzas in the song make up a formidable indictment against the once triumphant "sectaries," whose distinctive garment, the black

cloak, is here the symbol of everything wicked. The first stanza runs thus :

I'll tell you in brief
A story of grief,
Which happen'd when Cloak was Commander-in-Chief:
It tore Common Pray'rs,
Imprison'd Lord May'rs,
In one day it voted down Prelates and Players:
It made people perjurd in Point of Obedience,
And the Covenant did cut off the Oath of Allegiance.
Then let us endeavour to pull the Cloak down,
That cramp't all the Kingdom and crippl'd the Crown.

The last two lines are the refrain of the song.
Third stanza :

It seiz'd on the Tower Guns,
Those fierce demi-Gorgons;
It brought in the Bagpipes and pull'd down the Organs;
The Pulpits did smook,
The Churches did Choak,
And all our Religion was turn'd to a Cloak:
It brought in lay-Elders could not write nor read,
It set *Public Faith* up and pull'd down the Creed.

Sixth stanza :

In pulpits it moved,
And was much approved
For crying out—*Fight the Lords Battels below'd*:
It bobtayl'd the Gown,
Put Prelacy down,
It trod on the Miter to reach at the Crown,
And into the field it an Army did bring
To aim at the Council but shoot at the King.

This song seems to have been popular. My copy is subscribed—"Reprinted, corrected, revised, and enlarged by the author," and, according to a former owner, was issued in 1681 or the year following.

Sometimes these effusions in the interests of Church and State took the form, familiar even in our own days, of a mock Litany. An example is now before me, without author's or printer's name, the only subscription being, "London: Printed in the year 1680." It is called "The Loyal Subjects Littany," and aims alike at the Pope and the Nonconformists. A short extract will be enough:

From every Religion which Treason allows,
From the *Geneva* stiffness and the *Roman* bows,
From affronting of God or adoring of Shows,
Libera nos Domine.

From a bi-fronted Conscience like the sign of an Alehouse,
That faces the Church and out-faces the Gallows,
With one side stark raw and the other side callous,
Libera nos Domine.

From a Supreme Vicar to shackle the King,
From a long round Senate which means the same thing,
From a Monk without and a Devil within,
Libera nos Domine.

The "New Satyricall Ballad of the Licentiousness of the Times" (1679), already mentioned, is directed against the interest shown by the common people in concerns of State—against, in point of fact, the democratic spirit which the Restoration had not been able to extinguish. All the people are afflicted with concern for the interests of the nation. Says our balladist:

They bawl and they yaul aloud through the whole Town
The rights of Succession and Claims to the Crown,
And snarling and grumbling like fools at each other,
Raise Contests and Factions betwixt Son and Brother.

That is the general state, but the poet condescends to particulars:

Another, though he be but a senseless Widgion,
Will, like an Archbishop, determine religion;
Whate'er his opinion is, that must be best,
And straight he Confutes and Confounds all the rest.

A politick Citizen in his blew Gown,
As gravely in shop he walks up and down,
Instead of attending the wares on his staul,
Is all day relating the Intreagues at Whitehall.

But what can they do, these meddling people?—

Men may prate and may write, but 'tis not their rimes
That can anyways change or alter the times,
It is now grown an Epidemical disease
For people to talk and to write what they please.

All fools together are the people with whom this rhymester does not agree:

God bless our Good King who our little world rules
And is not disturb'd at the Actions of Fools,
It very much helps a wise Man's Melancholly
To see and observe and to laugh at their Folly.

Another ballad, published in 1688, anticipates the arrival of the Prince of Orange and all the good that came with him. It is to be sung "to the tune of *Couragio*." Here are two or three specimen verses of this exultant and, to the opposite party, peculiarly irritating song:

Then welcome to our English shore,
And now I will engage-o,
We'll thump the Babylonish Whore,
And kick her trump'ries out of Door;
Couragio, &c.

The Judges, too, that Traitors be,
Must truss by this *Voyagio*;
'Twill be a noble Sight to see
Dispensing Scarlet on a Tree!

The Monks away full swift will hye
On their dismal *Voyagio*:
Ten pounds a post-horse then they cry,
And all away to *Calis fly*.

When all is done we then shall hope
To see, by this *Voyagio*,
No more Nuncio, no more Pope,
Except it be to have a *Rope*.

My next ballad is of a different kind. Though printed and published in London, it is a panegyric upon the town of Shrewsbury, sung "to a delightful new Tune, or Shrowsbury for Me." The poet, evidently a son of the Severn borough, goes into an ecstasy over the delights of the place:—

There's six Parish Churches
all in that fair Town,
And six gallant Ministers
in their black Gowns:
There's twice a week Market,
for all men to see,
And every man to his mind,
Shrowsbury for me.

The tradesmen of Shrowsbury
drive a fine Trade,
Their Wives go most gallant,
and bravely array'd,
And like loving couples
they always agree,
Then ev'ry man, &c.

So on and on, till the poet sums up thus:

Then who would not gladly
live in this brave Town,
Which flourishes gallantly,
with high Renown?
The like of it is not
in England to see,
Then ev'ry man, &c.

Here, for the present, I cease my extracts from these old ballads—faint echoes from the life of a past now dead; texts upon which many a sermon might be founded. There is a certain pathos in them all, and the reflection which suggests itself as one looks through them upon the play of human passions is that of Hans Breitmann: "Where be dat barty now?" X.

SCHUBERTIANA.

THE great composers had different ways of working, and it is interesting to catch a glimpse of any of them under the excitement of inspiration. Readers of this journal need not be told that Beethoven was always sketching, and from the numerous sketch-books which have been preserved one sees that his musical thoughts only shaped themselves gradually, and that their development was at all times more or less of a painful process. Mozart made sketches, but they were, for the most part, fragmentary notes and reminders, and apparently were only in a few cases deemed worthy of

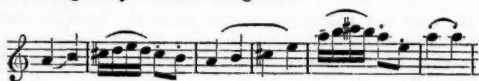
preservation. The few, however, which exist show, says Otto Jahn, "the thoughtfulness and deliberation with which he worked." Schubert composed rapidly, and although sketches of his are in existence, there is proof that at any rate many of his compositions—not merely songs, but even works of considerable compass and importance—were written *currente calamo*. Let us for a few moments enter the workshop of this last-named master, under the guidance of Herr Eusebius Mandyczewski, who, in the "Revisionsbericht" numbers connected with the Schubert edition published by Breitkopf and Härtel, has communicated many interesting facts, showing, as he himself observes in one place, how Schubert's "works came, as it were, suddenly into being, at the moment itself of writing." Some of the facts in themselves may be small, but in connection with genius even the smallest matters are often of great moment. The autograph score of Schubert's Third Symphony shows that it was originally planned to commence with strings only; then an oboe solo was added, afterwards withdrawn, and finally the opening bars with strings and wind were written as printed. Thus Schubert sketched, not as Beethoven, in a book, but on the music paper as he was writing out the score. The Symphony in C (No. 9) affords a striking illustration of the truth of the proverb "Second thoughts are best." The whole of the movement was built on the theme (*sit venia verbo*)—



and wherever it appeared it assumed this form. But when completed, the monotony of the theme evidently struck his sensitive ear, and by a touch of his magic wand the second and the fourth G became D, and thus the plain tonic and dominant notes were turned into a strong and characteristic phrase; and this alteration he made throughout the movement. In a sketch-book, the original form quoted above might possibly be regarded as a rough memorandum of a more finished form in the mind's ear of the composer, but the score shows clearly that the whole movement was evolved from the tonic-dominant phrase. Schubert also made an interesting change in the *Andante*. The major melody given out by the oboe—

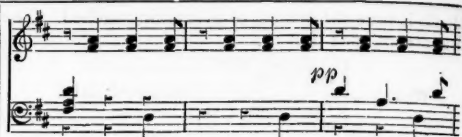


had originally the following form—

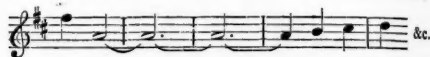


There is something quite Beethovenish about this emendation.

Of the "Unfinished" Symphony, Schubert wrote a pianoforte sketch, and from among the fragments preserved more than one interesting fact may be gleaned. In the recapitulation section of the first movement, the lovely second theme was thus introduced—

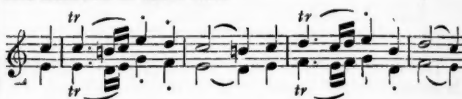


but in the printed score the passage is more terse—nobler; as a rule, Schubert expanded, here he contracts. The clarinet line will sufficiently recall the entry—



The whole of the second movement is fully sketched; the differences between it and the printed score are trifling, but the changes in the latter show a surer, stronger hand. There is also a sketch of the third movement (*Allegro*, over 100 bars, and *Trio*, sixteen bars). Of this, only the first nine bars were scored.

In the Octet (Op. 166), the lovely phrase for clarinet and bassoon in the *Finale*—



passed through several transformations, and of these one was—

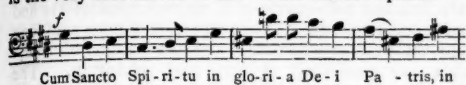


the same rhythm, but different intervals.

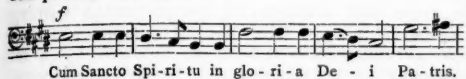
For the slow movement of his Quartet in B flat (No. 3) Schubert made four beginnings: the first was in the key of B flat, the second and third in F, and the fourth (the printed one) again in B flat. The third is in different time, but has a vague resemblance to the second; still the four are independent attempts rather than re-shapings of one and the same thought. It seems, indeed, as if he had started with no definite plan.

Here is a curious specimen of Schubert's mode of working:—The Quoniam of his Mass in F was originally in three-four time, and was followed by thirty-five bars of a Fugue in the same measure. Then the latter were scratched through; the Quoniam, by alteration of some notes and by addition of rests, was changed into common time and followed by a Fugue in similar measure, and it was thus printed. In the new edition of Schubert's works the original version of the Quoniam (which can be distinctly traced in the score) is also given. The fine Quartet movement in C minor, written in 1820, was not meant to be a fragment, but part of a complete work. The autograph contains about forty bars of a most interesting *Andante*, and these are given in the "Revisionsbericht." Of this, as of the "Unfinished" Symphony, it may be asked: "Why was it left so?" These two works are, indeed, emblems of a life that came to an end long before the composer had delivered his full message. A few facts in connection with the great Mass in A flat are of interest:—Schubert made many changes in the score, but the original form can be clearly traced. There is, in fact, a copy in the handwriting of Ferdinand Schubert of the older form; it is now in the possession of Dr. Johannes Brahms. The Gloria originally commenced, not with voices and instruments *ff*, but with a *piano* phrase of four bars for flute, oboes, and violins, and then the voices

entered with a *forte* note immediately followed by piano. The Benedictus, too, opened differently. Here is the very first sketch of the "Cum Sancto Spiritu"—



The printed version is—



We shall hope at some future time to return to the subject of Schubert's method, or rather methods, of composition.

THE ALLGEMEINE DEUTSCHE MUSIKVEREIN IN MUNICH.

THOUGH late in season it seems not too late to speak of the latest meeting of the above-named Society, seeing that its operations, to a great extent, enable us to gauge the condition of music in Germany at the present period, especially as regards the aim and attainments exemplified in the work of the rising generation of composers.

Before speaking of the new works which were brought to a hearing at the twenty-ninth meeting of the Allgemeine Deutsche Musikverein (General German Musical Society), recently held at Munich, it may not be unprofitable to take a hasty glance at the history and constitution of the Society itself. Founded by Liszt (with L. Köhler and Dr. Brendel as his principal coadjutors) at Leipzig in 1859, it was the eventual outcome of a series of six remarkable articles which, under the title "De la Situation des Artistes," Liszt had contributed to Schlesinger's *Gazette Musicale* in 1835, and which served as the basis of the statutes of the Society when they came to be drawn up at Weimar in 1861. Like our Incorporated Society of Musicians, this Society has made the advancement of musical art and of musicians its principal aim; and this it has sought to effect in various ways—viz., (1) by instituting a kind of musical brotherhood, and thus bringing musicians into closer personal contact with each other; (2) by establishing periodic festivals, at which facilities are offered for bringing forward new works by living composers, without altogether excluding the less familiar works of older masters; (3) by convening meetings at which papers on musical subjects may be read and discussed; and (4) by furthering the publication of new works, both musical and literary, emanating from its members. Since its establishment in 1859 the Society, which is under the protection of his Royal Highness the Grand Duke Carl Alexander of Saxony, has held twenty-nine meetings—viz., at Leipzig (4), Weimar (3), Carlsruhe, Dessau, Altenburg, Magdeburg, and Wiesbaden (2); Cassel, Halle, Meiningen, Hanover, Erfurt, Baden-Baden, Zürich, Sondershausen, Cologne, Eisenach, Berlin, and Munich (1).

Dr. Franz Brendel, at Liszt's request, was its first President. On his death he was succeeded by Carl Riedel, and he in turn by Hans von Bronsart, Intendant of the Royal Court Theatre of Weimar, its actual President. But, as long as he lived, Liszt was the mainspring of the Society's operations. How strong an interest he felt in it, and how hard he worked in its behalf, is made very apparent in his recently published correspondence.

The official programme-book of the late meeting contains a list of the compositions brought forward

at previous meetings, from which it would appear that thoroughly good work has been done. Among the most conspicuous of the composers who have been drawn upon we find the names of Bach, Beethoven, Berlioz, Brahms, Bronsart, Bruckner, Bülow, Cornelius, Grieg, Liszt, Raff, Schumann, Smetana, Saint-Saëns, Svendsen, Tschaiakowsky, Volkmann, Wagner, and many others less known to fame.

Unlike our English Festivals, which are avowedly projected in the aid of charity, and are therefore to a great extent tied down to the choice of such familiar works as are calculated to attract the greatest numbers, this Society, relying mainly upon its members for support, is independent of the general public, and therefore in a position to produce such works as it is thought may prove most interesting to musicians, without for a moment considering the wishes of the uninitiated. But it would not have been able to carry out all that it has succeeded in doing except for the happy circumstance that in Germany "art" takes precedence of "sport," and that on many occasions it has been found possible to obtain a guarantee against loss from the Emperor, or from some rich potentate and art-patron. The meeting of which I have now to speak was held "under the munificence" of His Royal Highness the Prince Regent of Bavaria. Presumably this included the co-operation of the Royal Opera band, with its conductors, Hermann Levi and F. Fischer, and the use of the theatre for one Concert and of the Odeon for the other three.

For such a meeting it would be impossible to find a pleasanter or more interesting place than Munich, nor could a greater amount of hospitality and consideration have been shown by the authorities to the members of the Society. Three operatic representations in the Royal Court Theatre, to which free admission was generously granted, were specially arranged for their delectation. Free admission to the principal art-galleries, and that at hours when they are not usually open to the public, was also accorded. That such liberality was altogether an unmixed good can hardly be said, for it tended too much to distract attention from the main purpose of the meeting—viz., the performance of new works composed by its members. Three operatic performances and four concerts of nearly all new music within the space of five days were more than it was possible for anyone thoroughly to digest.

Of the four Concerts two were orchestral and vocal and two of chamber music, both vocal and instrumental. Past masters were represented at the former by Berlioz, Liszt, and Wagner, and at the latter by Jensen and Smetana. By way of specifying their works brought forward it should be stated that the fine scena and air for *Cassandra*, from the first act of Berlioz's "La Prise de Troie," was grandly declaimed by Frau Louise Reuss-Belce, of Carlsruhe. Liszt was represented by his inspired setting of the Thirtieth Psalm for tenor solo, chorus, and orchestra, and by his Symphonic Poem "Die Ideale." Both works have been heard in London or in its immediate neighbourhood; the Psalm having been twice brought forward at St. James's Hall (in 1873 and 1875) by the late Walter Bache, and the Symphonic Poem at the Crystal Palace, by Mr. August Manns in 1881. That neither should have been repeated in London is much to be wondered at, and is only to be accounted for by the fact that on their first hearing in this country they were regarded as strange and containing too much that was unfamiliar. Since the respective dates of their production here we have grown accustomed to music of a far more complicated nature, and were they to be brought forward again they

would be found at this date to be comparatively simple and perfectly comprehensible. Regard is especially due to the Psalm. As treated by Liszt, this splendid work might not inaptly be designated as a symphonic poem or a tone-picture with words; for in a highly dramatic manner it brings before us the Psalmist-King, at the head of his people, importunately praying to God, and at last giving expression to their faith in a hymn of praise. Dramatic as is the music which Liszt has provided, it is at the same time intensely devotional. For its due effect, as we learn from one of Liszt's recently published letters, it requires a dramatic tenor, who must sing as if he were praying, bewailing his sins, and lamenting, and must at the same time be able to rise to thanksgiving and religious inspiration. This it found to the full in Herr Vogl, the exponent of the tenor solo; and, the choir being thoroughly at home with their parts, the performance, which was directed by Herr Porges, was a thoroughly satisfactory one. The same might be said of "Die Ideale," ably conducted by Professor Kellermann; but that it was understood by the majority of the audience cannot be thought, for not a word of explanation was vouchsafed in the programme-book, nor was it even stated that it was Schiller's poem which suggested the music. Not a word need be said about Wagner's well-known festal marches—the "Huldigungs" and the "Kaiser"—but the attention of tenor singers may well be called to the "Grals-Erzählung," from "Lohengrin," which Herr Vogl gave in its original (unpublished) form. This, as may be seen in F. Müller's interesting book on "Lohengrin," originally comprised a second stanza of twenty lines, which Wagner is said to have expunged from the opera almost as soon as it was written. For concert-use the piece is far preferable in its original form to the plan—which has sometimes been adopted—of following up "Lohengrin's Narration," as we know it in the opera, by his "Farewell to Elsa." It may be hoped, therefore, that Madame Wagner will accord her consent to the publication of the original version. While on the subject of Wagner I should not omit to call the attention of soprano vocalists to this master's remarkably fine song "Stehe still" (No. 2 of "Fünf Gedichte"), which, together with Liszt's "Nonnenwerth" and "Jugendglück," was effectively rendered by Frau Louise Reuss-Belce. A highly commendable String Quartet, by F. Smetana, entitled "Aus meinem Leben," and a set of six songs, "Dolorosa" (Frau Therese Halir, of Weimar), by Adolf Jensen, completed the list of contributions by deceased composers.

Among the works contributed by living composers the post of honour is unquestionably due to our countryman, Eugen d'Albert, who, born at Glasgow in 1864, received the earlier part of his musical education at the Kensington Training School, the forerunner of the Royal College of Music. Since his appearance at a Richter Concert in October, 1881, when he came forward with a Pianoforte Concerto, which, as the work of a lad of sixteen, was simply astounding on account of the evidence it gave of his precocity, he has made Germany his home. Though since the retirement of Madame Schumann, Von Bülow, and Rubinstein, he has universally been regarded by German critics as the greatest of living pianists, and has appeared as a *virtuoso* of the pianoforte in most of the principal cities of Germany, Russia, and the United States, he has still found time for composition. Regarding this from a serious point of view, he has not hurried himself, but has been content to publish twelve large works during the twelve years which have elapsed since he left England. On the present occasion, when he appeared in the triple capacity of pianist, composer, and conductor,

he came forward with three of his most recently published compositions—viz., a Pianoforte Sonata in F sharp minor (Op. 10), a String Quartet in E flat (Op. 11), and a Concerto in E major for pianoforte and orchestra (Op. 12). As the works of a man who long ago "sowed his wild oats" and has "found himself," they are deserving of the best attention. The Sonata and the String Quartet, respectively dedicated to Bülow and Brahms, are strictly classical in form and feeling, and by no means wanting in individuality. The Sonata comprises a well wrought-out quick movement, followed by a remarkably taking and thoroughly Beethovenian theme, with four ingenious variations and *Coda*; the *Finale* consisting of a Prelude, leading to a most masterly fugue on three subjects, in which the pianoforte is treated in a most modern and advanced style, apparently an outgrowth from Schumann and Tausig. The Quartet, probably written with the fear of Brahms before his eyes, is more classically restricted, but withal a genial and effective work. With the Concerto he has allowed himself more freedom of form. It might be defined as consisting of a well developed quick movement interrupted by a melodiously passionate *Adagio* and a singularly piquant and original *Scherzo*. It will be noticed that here he has to a certain extent trenched upon the form devised by Liszt, a fact which seems sufficiently to account for the unfavourable opinion of the work expressed by Herr Tappert, who, much as he idolized Wagner, could never bring himself to admire Liszt as a composer. On the other hand, the highest praise might be awarded to the Concerto on the grounds that its composer has succeeded in retaining all the characteristics of a three-movement work within a more limited space and without the circumlocution which the older masters were wont to indulge in. To all three works the fullest justice was done in performance. D'Albert himself was the exponent of the Sonata; the Quartet (as well as that by Smetana mentioned above) was in the safe hands of the Munich Quartet-party, MM. Walter, Ziegler, Vollnhals, and Bennat; and the Concerto, conducted by the composer, was superbly rendered by Frau d'Albert-Careño. The recalls which followed each of these works were too numerous to count, and reached their climax in the ovation which the Concerto provoked.

Next to the D'Alberts, Herr Leopold Auer, of St. Petersburg, was the most *fêted* guest. That he is still in full possession of extraordinary powers as one of the greatest living masters of the violin was manifested by his splendid rendering of Tschaiakowsky's Concerto in D for violin and orchestra (Op. 35)—a work of which I can only recall one hearing in London—viz., when it was played by Herr Brodsky at a Richter Concert in 1882. It is possible that it may have been played by M. Sarasate; if not, he and other violinists should lose no time in turning their attention to it.

Herr Auer further testified to his admiration of his friend Tschaiakowsky by the interest he evidently felt in conducting his Orchestral Fantasia "Francesca da Rimini"—a work which, by its excessive realism, far transcends the legitimate sphere of music. One must draw the line somewhere, says Mr. Dannreuther very aptly in his article on Berlioz in the "Dictionary of Music and Musicians," and we would draw it on the hitherside of such movements as the "Orgies" which form the *Finale* of the "Symphonie Fantastique" and "Harold en Italie," or the chorus of devils in the "Damnation de Faust." Though it could hardly be regarded as a pleasure-giving work or as an exemplary one to bring before young composers, it afforded incontestable proof of its author's enormous and almost unprecedented skill in orchestration.

Anton Bruckner was represented by the *Adagio* from his Seventh Symphony, a movement which is said to have been intended as an elegy on the death of Wagner. Imposing and pretentious as it is, it sounds better in the Symphony than apart from it. The same may be said of a *Scherzo* from an unpublished Symphony by the Russian composer, E. von Mihalovich, but for the opposite reason, that, as one critic has aptly remarked, it sounded as proper and correct as the essay of a student fresh from the composition-class of the Leipzig Conservatoire, rather than as the work of a composer who at one time seemed to be pursuing an independent path.

I need not dilate upon an ambitious and over-elaborated Symphonic Poem, "Ideal und Leben" (MS.), by Albert Gortler, a young composer of Munich, of whom, gifted as he evidently is with ideas and sentiment, better things may be expected when he has learnt self-restraint.

"Olafs Hochzeitsreigen," a so-called "Symphonic Waltz," by Alexander Ritter, the successful composer of operas ("Der faule Hans," &c.), stands a far better chance of acceptance, when it comes to be published, notwithstanding the unpleasantness of its subject-matter. Somewhat similar in style and treatment to Saint-Saëns's "Danse Macabre," it deals with the rage of a Scandinavian king on his making the discovery that his daughter has secretly engaged herself to one of his knights. They are allowed to be married and to join the wedding dance, but as midnight strikes they are laid low by the executioner. This tragic story has given rise to some unquestionably clever and characteristic music, in which, by the help of piquant orchestration, the feelings of the loving couple and the rage of the king are cleverly and effectively contrasted.

Besides Liszt's Psalm, the only choral work brought forward was a setting, by Richard Strauss, of a fragment from Goethe's "Wanderer's Sturmlied," for six-part chorus and orchestra (Op. 14). Whether the choice of one of the most obscure of Goethe's poems, unaccompanied by any explanation of its purport, was a prudent undertaking on the part of Herr Strauss is open to question; but it may certainly be averred that the performance of this work (under the direction of Herr Porges, regarded apart from its poetical purport as abstract music, went far to prove the truth of the oft-repeated statement by German critics that Herr Strauss is to be regarded as one of the most talented and most promising composers of the day. Its effect, as a grandly designed piece of polyphonic vocal writing, supported by an elaborate and independent orchestral accompaniment, was quite astounding.

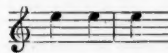
Among the most important of the new instrumental chamber works it is sufficient to specify a Trio (Op. 19) by Robert Kahn, of Berlin, in the performance of which the composer was ably associated with Carl Halir (violin) and Fr. Grützmacher, jun. (violin-cello); a Sonata for pianoforte and violoncello (H. Schwartz and Fr. Grützmacher) by Edmund Uhl (Op. 5); and a Sonata for violin and pianoforte (B. Walter and A. Schmidt-Lindner) by Ad. Sandberger (Op. 10). All testified to the earnestness of purpose with which a classical style is still cultivated in Germany, but none were specially remarkable, unless, on account of its geniality, an exception may be made in favour of the Trio by R. Kahn.

Space fails to speak in detail of the operatic representations, which included "Tannhäuser" (in consequence of the illness of Herr Mikorey substituted for Cornelius's "Barbier von Bagdad"), the second part of Berlioz's "Les Troyens," and Cornelius's "Der Cid." Each of the two last-named

calls for a separate essay. It must suffice, therefore, to say that the mounting of "Tannhäuser," with entirely new decorations, which in some respects were superior even to those of Bayreuth, seemed to bode well for the care which, it may be expected, will be bestowed upon the projected series of Wagner's music-dramas announced for the coming autumn, and extending from the middle of August to the end of September. "Les Troyens," which has hitherto only been played in Carlsruhe, Paris, and Munich, was highly interesting archæologically as a spectacle and on account of its many musical beauties. Though to some extent Berlioz seems to have taken Gluck for his model, he has made it apparent that he was well on the way from grand opera to music-drama. The same might be said of "Der Cid," which, produced at Weimar in 1865, and successfully revived at Munich in 1891, also belongs to a transitional period. Widely different in style as it is from the "Barbier," it testifies all the more strongly to the extraordinary power of this gifted poet-musician. That a work which, like this, should be received with open arms wherever serious opera is appreciated should not have made its way more rapidly is much to be wondered at.

C. A. B.

HERE is a thematic coincidence with a vengeance! An injunction in Chancery was recently sought to restrain an alleged infringement of copyright in a comic opera ditty. The defendants pleaded (1) that there was no copyright in a musical phrase, (2) that the defendant's music did not resemble plaintiff's, and (3) that plaintiff's phrase was in itself an imitation of earlier music. We may remark, in passing, that these pleas remind one of the celebrated case in which one lady sued another for damages to a borrowed frying-pan; defendant pleading (1) that it had a hole when she borrowed it, (2) that it was sound when she returned it, and (3) that she never had it at all; but the law approves of these little discrepancies. The remarkable feature of the present case is that evidence was given that the same phrase occurred in "Hark, hark, my soul," "Cheer, boys, cheer," the Dead March in "Saul," and "The Merry Wives of Windsor" (presumably the Overture to Nicolai's opera of that name). On comparing these melodies it will be found that the only phrase (if phrase it can be called) which they have in common is the following:—



and if this is to be claimed as private property by any one, good-bye to all music, from Plaidy's Exercises up to the *Allegretto* of Beethoven's A major Symphony. Certain phrases there are, indeed, which particular composers have so harped upon that no one else dare use them again; but, really, if we may not strike the mediant thrice, what rock is left in life to which to cling? The present writer remembers well having in his student days written a melody which began thus, and on a fellow student objecting that it was a plagiarism of "The heart bowed down," our teacher (the late Sir George Macfarren) pointed out that more melodies had probably been written with this commencement than with any other, and straightway, from the inexhaustible stores of his marvellous memory, he quoted us at least a couple of dozen prominent instances.

ONE day, some weeks ago, the courtyard of the National Museum at Copenhagen rang with

sounds as of horns or trombones. But they were not the tones of modern instruments which were heard. Two members of the Royal Orchestra were playing several pieces on two ancient instruments of the horn family, from 2,000 to 3,000 years old, which the *Vossische Zeitung*, from which we learn the following details, calls "Luren." Of these horns, to which Professor August Hammerich, of Copenhagen, first drew general attention, the National Museum possesses a unique and precious collection. Twenty-three specimens of them have been found in Denmark, eight in Sweden, and several more in Mecklenburg. Of the Danish instruments no less than fourteen are in perfect preservation; six were found in a marsh near Fredericksborg in 1797, two of them being in C and two smaller ones in E flat. Their elegant form, excellent workmanship, and artistic ornamentation are eloquent proofs of a highly developed craftsmanship in those remote days. The shape seems to be an imitation of the horns of various animals. They were cast in several portions and then joined. It is, no doubt, due to the effects of the marsh water that the horns, which, it is estimated, date from 800 to 500 B.C., are in such perfect condition. Several of them are so little damaged that it is possible to judge their musical characteristics, compass, tone, &c. An interesting feature is the fact that they are always found in pairs, from which it would appear that in all probability they were made and used in pairs. They were, no doubt, principally employed at religious rites in the temples. As regards their tone, it resembles most nearly—at least, in the "natural" tones—that of the modern tenor trombone. Besides the instruments in C and E flat, there are others in D, E, and G. At the performance referred to above their powerful yet mellow tone and extensive compass were greatly admired.

A HITHERTO unknown and highly diverting anecdote about Schubert's "Erl-King" is told by Dr. M. Friedländer, the famous "Schubertforscher," in the latest volume of the "Vierteljahresschrift für Musikwissenschaft":—In 1817 Breitkopf and Härtel received a setting of Goethe's "Erl-King" by a certain Franz Schubert, in Vienna, for their approval.—"Franz Schubert?"—"in Vienna?"—There was something wrong about this. The only Franz Schubert known to the firm lived in Dresden, a worthy man of forty-nine, and well known as "Royal Church Composer"; how could he play such tricks? The firm sent the MS. to this gentleman with a request for an explanation. In due course the following answer arrived: "I have to inform you that I received your esteemed letter about ten days ago, in which you sent me a MS. of a setting of Goethe's 'Erl-King,' which is supposed to be by me. With the greatest astonishment I beg to say that this Cantata (*sic!*) has never been composed by me. I shall retain the same in my keeping so as to learn, if possible, who sent you such stuff (Machwerk) in such an impolite manner, and to discover the fellow who has misused my name. For your kindness in sending me the MS. I am greatly obliged, and beg to remain," &c., &c. Poor Franz! but still poorer "Herr Königlicher Kirchencompositur." So does the whirligig of time bring about its revenges! It has not been ascertained whether Breitkopf and Härtel refused to publish the MS. At any rate, it was not published by Diabelli until 1821; some friends of the composer's paid the expense, as no publisher could be found to undertake the publication, at his own risk, of such an unconventional piece by an unknown composer.

A book which has excited a good deal of interest lately is Sir William Fraser's "Hic et Ubique," a random collection of reminiscences, mostly personal. There are a few passages bearing on music in the little book, but we regret to say that the youngest of the arts fares no better at the hands of Sir William Fraser than she generally does at those of the average "literary gent." For example, in the course of some reminiscences of Sir Julius Benedict, the writer gravely propounds the following monstrous theory: "In an interesting conversation which I had with Sir Julius, coming in the train from Brighton, I ventured the theory that in all the most effective songs the words were written to the music—of course, by some person with an exquisite ear—giving as brilliant instances Moore's words to the Irish and other Melodies, the melodies being simplified by Moore and spoiled by Stephenson, who stripped them of their simplicity, making them difficult and complicated." Sir William Fraser seems to have been quite confirmed in his theory by finding it illustrated by a song in an opera of Benedict's, the words to which, "By the sad sea waves," were afterwards substituted by Chorley for the original text. On this Sir William remarks: "It seemed difficult to believe, although it was certainly the fact, that a man who looked like a red-haired gorilla could have written such exquisite verse." We may be pardoned for adapting the observation and saying that it seems difficult to believe, yet it is certainly the fact, that a man of so much general information can write such shocking nonsense about music.

It is probable that to many persons the very existence of The Worshipful Company of Musicians was unknown until the other day, when they read of the presentation to the Prince of Wales of the first gold medal ever awarded by the Guild. Yet the Musicians' Company is one of the oldest in the City. It was established in 1472, during the reign of Edward IV., and was instituted as a perpetual Guild or Fraternity and Sisterhood of Minstrels—a "Minstrel" being a musician qualified to sing or play in public. One of its duties was to control all "pretenders to minstrelsy," and see that they qualified themselves for their profession, and its power extended over all parts of the kingdom except the Palatinate of Chester. Every minstrel had to join it, the entrance fee being three shillings and fourpence. The first "Master" was Walter Haliday, and the Court consisted of John Cliff, Robert Marshall, Thomas Grene, Thomas Calthorn, William Christian, and William Eynesham, all musicians in the service of the King, and previously in that of his predecessor, Henry VI. In the reign of Charles I. the powers of the Company were restricted to the City of London, but its power to control musicians has long ago lapsed. Within the last twenty years, however, the Worshipful Company of Musicians has shown signs of life, and is yet likely to do much good in advancing the art to which it owes its being.

THE Annual Dinner of the Royal Academy of Music Club was given at the Criterion Restaurant on Saturday evening, the 22nd ult. Mr. Banister, the President for the past year, was the Chairman, and nearly a hundred gentlemen, past students or present professors of the "Old Shop," were gathered together. The usual toasts were given and responded to, Mr. Banister proposing "The Queen" and "The Prince and Princess of Wales and the Royal Family," Mr. Fred. Walker "The Royal Academy

of Music Club," Mr. Randegger "The Royal Academy of Music" (to which Dr. Mackenzie responded), Mr. Walter Macfarren "The Chairman," and Mr. Oscar Beringer "The Visitors" (for whom Mr. E. F. Jacques answered). Mr. J. Proctor contributed to the evening's entertainment by telling some racy Scotch stories, and altogether a very agreeable evening was spent.

FACTS, RUMOURS, AND REMARKS.

A CORRESPONDENT has favoured us with the programme of a Concert given, a while ago, at the Bow and Bromley Institute, by Herr Louis Honig. It is an amusing document. Not that the Concert itself differed from other entertainments in which professor and pupils figure. It is rather that Herr Honig took the opportunity of making addenda which are sometimes business-like and always diverting. Thus the audience were told that, between the parts, there would be an "interval of several minutes," and then followed a unique direction: "Visitors from a distance, unacquainted with the locality, requiring refreshments during the interval, are advised to go to the first-class house, the 'Little Driver'—Proprietor, Mr. Good; down the stairs, turn to the right, next door to Bow Railway Station, half-a-minute's walk." On the next page visitors from Richmond and adjacent regions were informed that they should leave the hall precisely at 10.25 "to catch the last train." It is likewise stated that Miss Cora Cardigan not only performs on, but recommends the Boehm flute and Pratten's perfected piccolo, as manufactured by, &c. Below this are particulars concerning the best times to find Herr Louis Honig at home. On the fourth page Herr Honig informs the world that he has instructed 1,750 pupils and brought forward 500 of them at his Concerts; adding remarks which will be read with delighted interest: "Herr Honig believes that if one considers the musical accomplishments of an artist, like his nephew, Victor Opfermann; the delightful tenor vocalist, Mr. William Derby; Miss Annie Parsons, who plays charmingly and sings with sweetness; the youthful Sisters Allen, including Miss Georgie, who plays 'Mozart' on the violoncello and 'Beethoven' on the pianoforte; the successful young professor and composer, Mr. Bucknell (who never had a lesson except from Herr Honig); and a great many others, all past pupils of Herr Honig, it will be admitted that the inspiration, the instruction, the enthusiastic encouragement these performers received, or let us say, have partly received, were of the right sort. Herr Honig knows this, and feels quite happy and even confident in calling attention to such unquestionable facts, not for his own benefit, but for the benefit of all who require sound instruction at a reasonable cost; always bearing in mind that people who learn music should be really fond of melody and harmony, and practise diligently almost every day for some years!" Herr Honig appears to be a very genial and happy man, worthy of the gratuitous advertisement we now give him.

MR. PHILIP HALE, who writes nothing that is not worth reading, is the Boston correspondent of the *Musical Courier*, and in a recent letter to that journal he says some hard things concerning the memorial to Jenny Lind in Westminster Abbey. He approves the action of the *Pall Mall Gazette* in this matter. That paper, it may be remembered, declared that "Jenny Lind vocalised the Great National Blush that bloomed on the country's damask cheek through the early Victorian period. England blushed

self-conscious at its own respectability." Our contemporary added: "If Jenny Lind had cheated her husband and gone off to Paris with a leading tenor, we should not have heard a word of this medallion." That is quite true, and Mr. Hale protests against the English habit of judging an artist chiefly by the morality of private life. Our national worship of what we know as "respectability" is not the noblest feature in English practice, but we hardly see how an artist is to be separated from his personal character. When he stands before the public, he is an artist simply, we grant; but off the platform he is a mere man living with the rest of us under the conditions of society. Would Mr. Hale himself consent to personal relations with a notorious evildoer, however great as an artist? The Jenny Lind memorial is a tribute not to an eminent singer only, or a good woman only, but to a person who was both, and that, in our opinion, is its justification.

VIGILANT correspondents have again sent us various extracts from the musical criticisms of country papers, in hope that by making a frightful example of them some improvement in a very weak department of provincial journalism may come about. We do not share the hope to any great extent, but we will make the example. The critic of a Deal paper, noticing a sacred Concert on the Pier, observes: "As the well-trained and most efficient band commenced to play, with great feeling and taste, Mendelssohn's noble Wedding March from 'Scipio,' &c. He soars into the empyrean over Mascagni's Intermezzo: 'Attention never flagged from the commencement, through the perfect beauty of the Intermitzo (*sic*), ascending into the sublime, dying away in whisperings and melting loveliness, with interludes of happy, joyous sounds, and touching the heart or stirring the pulses all the while." The critic also informs his readers that "'Stabat Mater,' from the 'Pro Peccato' of Rossini, was modulated effectively to the conditions under which it was given."

IN the *Canterbury Press* we read of a certain young artist that "her repertoire was such as combined beauty of melody with the more severe features of classical music." Not to be outdone, the *Maidstone Advertiser* informs its readers that at a recent choral festival the Psalms were chanted to some "pretty settings" by, &c. Also, that the anthem was one of Dr. Bozer's, whoever he may be. Also, that, at a following concert, one of the artists sang "a bright, jaunting recit. and air, 'O ruddier than the cherry.'" Also, that "Bold Turpin" is a "cheerful" part-song, and that another artist sang a solo "especially suited to the expressiveness of his magnificent capabilities as a tenor." Also, that in the performance of a glee "the harmony was like one voice." Also, that in a programme containing "Bold Turpin," "the only piece with humour in it was the catch 'Would you know my Celia's charms?'"

THE critic of the *West Wilts Herald* is an amusing scribe and likens the performance of Schubert's orchestral music upon a pianoforte to cutting patches from a second-hand wig and sticking them upon a head among natural hair. He remarks also that two young ladies gave a new reading of a duet and adds: "It is a real pity that Blumenthal did not leave directions as to how flat he really did want it sung." The victims of this sarcasm may have found consolation in the writer's last paragraph, where the printer's boy made him say: "The orchestra played the Scherzo and trio from Schubert's O symphony in C.

Although *they* were short of the 2nd *claret*, one 1st violin, one 'cello, and the *contra bass*, their playing was more effective than at the Tuesday evening's performance. Being the eve of a patriotic outburst, Rule Britannia was added to the *programme*."

A BRISBANE society paper, *Flashes*, emits light now and then on musical subjects, and has a critic fairly entitled to rank with the English reporters who have lately engaged our attention. Here are a few extracts from one of his Concert notices: "We are glad to note that Mr. Dicker's fine instrumentation seems in no way to have suffered by his recent accident." "It was followed by a selection from 'Trovatore,' in which the 'Miserere' and Ahchela (*sic*) morte were rendered with exquisite pathos." "A lively gavotte by Dick made a splendid prelude to the grand chords of Andante from the 'Kreutzer Sonata.'" "The last selection, and the finest of them all, was the 'Soldiers' Chorus' from 'Faust'; the grand strains of the organ reverberated through the building a volume of sound, in which Gounod himself would have been satisfied to recognise his noble chorus." British reporters, look to your laurels.

A WRITER has arisen in America who holds that so-called classical music exists upon nothing but the vanity of human nature. He is probably "poking fun," but there is just enough of truth in some of his remarks to make the hit a nasty one. An example: "No one will admit that he does not desire to enjoy classical music. Everybody desires to. They have heard critics who do not enjoy the classical rot poured upon the world, any more than the commonest labourer, say that beautiful songs are mere ballads and not music. The critics have told them that a series of thumps and wild piano beatings make up classical music, and that if they study a long time, and have any music in them, they will understand and enjoy it."

ANOTHER: "Then when a reputed musician comes, who is well advertised, the social world, filled with vanity and the desire for appearances, rushes forward, fills great music halls, and makes believe that such music is grand and enjoyable. They hear a sweet strain in the great musician's playing: they begin to think that it is pretty, when all at once it is broken off by a series of wild rot that is no more musical than a cracked door-bell. They credit the latter as being classical, and applaud it because some one else applauds it. They don't enjoy it."

THE Leipzig correspondent of the *Musical Courier* sounds a note of warning against the singing masters in that town, with whom, it appears, declamation is the first and second consideration, and musical sounds and technic are a minor. He states: "Singing in Germany is in a deplorable condition, and the facilities for studying vocal music are the most discouraging imaginable. When I behold the number of ambitious, very often talented, Americans who come to Leipzig to study singing, who spend their few dollars hoping to learn something, I have such a feeling of sympathy and sorrow that I cannot refrain from admonishing American students of singing, through the *Musical Courier*, if they must come abroad to study, not to come to Leipzig."

ON the very threshold of the silly season, our old acquaintance, the musical bed, has re-appeared. This time it is the work of a Bombay artisan, who is

prepared to sell for 10,000 rupees, and hopes he may get it. At the head of the couch stand the figures of two young Greeks, each armed with a banjo. Two like figures at the foot have large fans. You touch a button, the banjoists begin to play and the fans to wave. Says our evening contemporary, the *Globe*: "The connection between Greece and the banjo, we may remark in passing, is not very obvious, but it should be remembered that the banjo is the instrument of the blameless Ethiopian, and that in artistic matters there was a considerable interchange of ideas between Greece and Egypt."

NOTIONS of personal liberty and judicial common-sense seem not to have passed beyond an elementary stage even in Western Europe. A few weeks ago a Bavarian soldier stationed at Metz was condemned to six years' imprisonment for singing a song offensive to his King. This may be right enough. A soldier exists under special laws. But what about a father and two sons, not soldiers, who for singing the "Marseillaise" in a Metz beerhouse were sentenced to imprisonment varying from fifteen months to three? The German authorities must be as horribly afraid of Rouget de Lisle's Hymn as those of the Second Empire used to be.

HANSLICK upon Verdi: "There is a glory of something infinitely gentle, modest, and noble in the man's nature, whom fame cannot make vain, nor rank haughty, nor age capricious. His face is deeply furrowed, his black eyes deep-set, his beard white; yet his upright carriage, and firm, strong voice prevent him from looking so old. An allusion to Wagnerian influence he parried with the words: 'Song and melody must still always remain the chief element.' In the absolute sense of the early Verdi operas they do not exist in 'Falstaff'; in comparison with Wagner's second period they are there all the time."

ALTHOUGH the fashionable world will be out of town during the next few weeks, there will no doubt be a sufficient number of people remaining in London to fill Covent Garden during the Promenade Concerts, which will open on the 12th inst., under the business direction of Mr. Farley Sinkins. An excellent orchestra has been engaged, and will be conducted by Mr. Frederic H. Cowen; Mr. G. H. Betjemann will be the leading violinist, and will also share the duties of Mr. Cowen as Conductor. Engagements have been concluded with numerous vocalists and instrumentalists of high standing.

PARAGRAPHS have lately been going the round of the press with reference to a certain Princess Ahmadee, described as a descendant of the Royal House of Delhi. The Princess, it appears, has embraced the profession of music, has sung at Cannes before the Duke of Cambridge, and will shortly appear in London. Can this be the Begum Ahmadee who some time ago went the round of the provinces as the "star" of a concert-troupe, and is married to the son of a London clergyman? Or are there two ladies claiming the name and title?

THE annual presentation of prizes to the successful students of the Royal Academy of Music was made at St. James's Hall, on the 26th ult., by Mrs. Threlfall. Dr. Mackenzie spoke of the work done at the Academy during the past year, and referred to the increasing prosperity of the Institution, making also touching allusion to the loss sustained by the Academy in the

death of Mr. Wingham. Miss Llewela Davies, who was enthusiastically received, was awarded the medal given by the Company of Musicians to the most successful student.

ACCREDITED to Hans von Bülow: "I greatly admire a Strauss waltz, and can see no reason why such a work, which is always artistic, and is among the very best things in its kind, should not be played now and then by a symphony orchestra at a serious concert. It would take the sound of much classical dulness out of our ears, and act as an olive acts, in preparing the palate for a change of dish."

MR. ARTHUR NIKISCH, late Conductor of the Boston Symphony Orchestra, says that Wagner is popular in the small towns of the United States, and accounts for the fact by stating that when weary men of business go to a concert they like music which stirs them up.

THERE is a story which tells that, after hearing Liszt's Fantasia quasi sonata, "Après une lecture de Dante," a lady remarked to her companion, "Liszt wrote it, my dear, after he had just come from hearing Dante lecture."

WELL done, Boston! The famous old Music Hall having to come down to make room for a railway, Boston promptly put its hand in its pocket and subscribed 400,000 dollars for a new one.

We hear with pleasure that the Duke of Edinburgh has accepted the position of President of the Royal Academy of Music.

ROYAL OPERA, COVENT GARDEN.

AN exceptionally busy season was announced to close on the 29th ult., the last month being noteworthy for the production of three operas entirely new to London, and specially noteworthy for the fact that each of them was performed but once. With regard to the routine work there is scarcely anything to say, as no *débuts* of importance took place. The State performance, on the 4th ult., in celebration of the Royal Wedding, was a brilliant function, and it is a matter for congratulation that, instead of a programme of scraps, or *spectacle coupé*, as it is termed abroad, the first four acts of Gounod's "Roméo et Juliette" were given intact, only the tragic climax being omitted. The three novelties were Mascagni's "I Rantzau" on the 7th ult., Isidore de Lara's "Amy Robsart" on the 20th ult., and Professor Villiers Stanford's "The Veiled Prophet" on the 26th ult. It must be frankly admitted that the first-named obtained no more than a *succès d'estime*, and it is not easy to fully understand why a young composer who won a striking triumph with a powerfully dramatic story should, twice in succession, have elected to deal with such idyllic subjects as those of Erckmann-Chatrian's "L'Ami Fritz" and "Les deux Frères." The latter is the stronger of the two, but it is bucolic and domestic, and the impassioned strains which Mascagni has wedded to it seem frequently out of place. We do not share in the opinion of those who regard the music as laboured and affected; the frequent changes of time-measurement which look so strange on paper are not distinctly aggressive in performance, and there are many indications that the composer's genius is undergoing development. The performance, with Madame Melba, Mr. de Lucia, Mr. Ancona, Mr. David Bispham, and Mr. Castelmaly in the principal parts, was, for the most part, highly satisfactory.

Mr. Isidore de Lara's "Amy Robsart" may be dismissed with equal brevity, for here again we have to do with a work which it is in the highest degree unlikely will be taken into general favour, though its merits should be freely acknowledged. The arrangement of Scott's tragic

story by Sir Augustus Harris and the French text of Mr. Paul Milliet are alike excellent, such changes as have been made in matters of detail being justifiable on the grounds of dramatic and operatic expediency. But the music is unfortunately quite lacking in freshness of idea, many modern composers, including Verdi, Berlioz, Wagner, Gounod, and Massenet, being drawn upon in turn. Mr. de Lara is at his best in the love duets between Amy and Leicester in the first and third acts, which are certainly expressive, though the phraseology is French rather than English. There is little for the chorus to do, but the pageant music in the Kenilworth scene and the concerted piece near the close of the second act are well written and effective. The opera was favourably received, and it had the advantage of an excellent performance, Madame Calvé as Amy Robsart, Mr. Alvarez as Leicester, Mr. Lassalle as Richard Varney, and Madame Armand as Queen Elizabeth being without flaw in their respective parts.

"The Veiled Prophet" was described at great length in THE MUSICAL TIMES on the occasion of its production at Hanover, in 1881, and to that description we must refer our readers, as the first performance of the work in London took place too late for extended notice in our present issue. It is necessary, however, to say that Professor Stanford has recently revised the score in various ways suggested by his now ripper experience, the result being a greatly strengthened version of an already remarkable work. After recent experiences at Covent Garden, the mastery of musical resource shown in "The Veiled Prophet" made more than one heart glad, the more so that, for once, scholarship had been used, not to replace, but to adorn beauty. For the opera is full of melody—melody, too, of a particularly refined, expressive, and individual kind; and though not quite "up to date" as regards "form"—in this respect it belongs rather to the Weber than to the Wagner or late-Verdi school—it is "dramatic" in the modern sense of that much abused term. The rich and effective orchestration was very well played, under Signor Mancinelli, who conducted a performance of the opera that, on the whole, was praiseworthy. Mr. Ancona appeared as the Prophet, Madame Nordica as Zelica, and Mr. Vignas as Azim. The remaining parts were adequately filled by Miss Lucille Hill, Messrs. Villani, Guetary, and Vascetti. The opera was very cordially received, and Professor Stanford was several times dragged on to the stage by the principal artists concerned. Mr. Barclay Squire's libretto—an admirable adaptation of Moore's poem—had been translated for the occasion by Mr. Mazzucato.

WAGNER CYCLE AT COVENT GARDEN.

ON June 28 the faithful devotees of the Bayreuth master received some consolation for their previous disappointments, "Tristan and Isolde," the most fully representative of his ripe music-dramas, being performed with German-speaking artists and under generally favourable conditions. The part of the knightly but fate-stricken hero is not Mr. Max Alvary's best, but he has rather improved upon his conception since last year. His voice was in good order, and although he persists in representing *Tristan* as a very young man, he acted with becoming dignity in the first act and with the necessary abandonment in the third. Mrs. Moran-Olden is scarcely equal to any of the performers who appeared as *Isolde* last season, but she is a very earnest and capable artist, and though no longer in her first youth she can still look the part of the passionate and haughty Princess fairly well, and her acting and singing were alike powerful, if somewhat deficient in charm. Miss Esther Palliser again afforded complete satisfaction by her grace and sweetness in the sympathetic character of *Brangäne*. Mr. David Bispham showed improvement on his efforts last autumn as the faithful *Kurwenal*, Mr. Wiegand was an excellent representative of the aged *King Marke*, and the small parts of the sailor and the herdsman were efficiently filled. Mr. Steinbach, of Mayence, showed plainly that although he may not be a conductor of the very highest calibre, he knew the score well, and he kept his forces together in a highly creditable manner.

Special interest attached to the performance of "Die Walküre" on the following Wednesday, from the fact that the orchestra was a newly-appointed body, engaged on

account of the too arduous duties accorded to the regular Covent Garden band. Sir Augustus Harris may be congratulated on his supplementary force, which at once made a highly favourable impression in Wagner's elaborate and picturesque accompaniments, the tone and the execution alike of strings and wind being highly commendable. The cast differed considerably from that of last year, Mr. Alvary alone resuming his rôle of *Siegfried*. The German tenor was at his best in the impressive scene in the second act, where *Brünnhilde* comes to warn the *Walsung* of his approaching death. The part of the *Valkyrie* was finely portrayed, though less so from a vocal than a dramatic point of view, by Mrs. Moran-Olden, and a new-comer, Mrs. Reuss-Belce, won much favour as *Sieglinde*, thanks to a pleasing appearance, a good voice, and a graceful and sympathetic manner. The part of *Hunding* was allotted to Mr. Bispham, who filled it satisfactorily; and Mr. Wiegand, as *Wotan*, and Miss Meisslinger, as his shrewish wife *Fricka*, were quite equal to their duties.

In "Die Meistersinger," on the 12th ult., a reversion was made to the Italian tongue, but the list of principal artists was very strong and the audience larger and more fashionable than on any previous Wednesday evening. Wagner's comic opera is more vocal than any other of his accepted works, and therefore it needs vocalists to do it justice. Mr. Jean de Reszke remains incomparable in his rendering of the melodious themes which the composer has allotted to *Walther von Stolzing*. Mr. Lassalle is still an over-refined, but otherwise an unexceptional exponent of the character of the cobbler-poet *Hans Sachs*, and Madame Albani sings the music allotted to *Eva* as few other artists could sing it. Mr. David Bispham, as *Beckmesser*, displayed noteworthy intelligence, and his assumption was only censurable for crudeness and over-colouring, faults which will doubtless disappear with experience. Mr. Hedmond, as *David*, was commendable, though the music lies rather high for his voice, and Mr. Dufrique, as *Kothner*, and Miss Bauermeister, as *Magdalena*, were painstaking. The chorus and orchestra did fairly well, considering the arduous work they have endured this season, but the *mise-en-scène* was not very satisfactory, the street quarrel scene in the second act and the procession in the third being faulty in arrangement.

The cycle came to an end on the 19th ult. with "Siegfried," the performance of which contained much to admire. There is certainly no other artist at present before the public who can present such a picturesque figure, and render so much justice generally to Wagner's youthful hero as Mr. Alvary, and, despite the unquestionable faults in his vocal production, his embodiment is irresistibly fascinating. Mr. Lieban sings so well as the malignant dwarf *Mime* that we should be glad to hear him in a more purely vocal part. Mrs. Moran-Olden was again intelligent in her acting as *Brünnhilde*, though her embodiment was deficient in grace and poetic charm, and she sang out of tune. All the smaller parts were well filled, special mention being due to Mr. Wiegand as *Wotan* and Miss Olitzka as *Erda*; and the new orchestra, under Mr. Steinbach, performed its arduous duties in a very praiseworthy manner. Altogether the subscribers to the Wagner representations had little ground for complaint as to the manner in which they were brought to a conclusion.

RICHTER CONCERTS.

SINCE our last notice of these admirable Concerts three more have been given, respectively on June 26 and the 3rd and 10th ult., that of the date last-named bringing the twenty-first series to a brilliant conclusion. At the fourth Concert Miss Agnes Janson and Mr. Eugène Oudin sang, and the orchestra played Beethoven's Seventh Symphony and "Egmont" Overture and Dvorák's third Slavonic Rhapsody (Op. 45). The fifth Concert opened with the Funeral March from "Götterdämmerung," played in honour of those lost by the sinking of the *Victoria*. Its purport was apparently misunderstood by some among the audience, or they would certainly not have expressed their feelings by applause. On this occasion there was no Symphony, the purely orchestral works being the "King Lear" Overture of Berlioz, that by Schubert to "Des

Teufels Lustschloss"—a delightful example of the tuneful ease of this master; Wagner's "Ride of the Valkyries," and Liszt's first Hungarian Rhapsody. The Love Duet from "Die Walküre" was sung by Miss Macintyre and Mr. Ben Davies, the latter also contributing a song from Cornelius's "Barber of Bagdad." According to custom, the *pièce de résistance* at the last Concert was Beethoven's Choral Symphony, of which a very fine performance was given. The choir divided honours with the orchestra, and of the soloists—Miss Amy Sherwin, Miss Agnes Janson, Mr. Andrew Black, and Mr. Wareham—the first three were irreproachable. In the remainder of the programme were the closing scene from "The Rhinegold," sung (in English) by Miss Sherwin, Miss Minna Fisher, Messrs. Wareham and Black; the Overture to "Tannhäuser," *Elizabeth's* "Greeting" from the same opera, declaimed with great intelligence and breadth of style by Miss Amy Sherwin, and *Pogner's* Address from "Die Meistersinger," which lost nothing through its interpreter, Mr. Andrew Black. A special "call" for Herr Richter appropriately closed the proceedings, but by no means adequately expressed our obligations to him.

THE ASSOCIATED BOARD.

ON the afternoon of the 12th ult., at the Royal College of Music, Her Royal Highness Princess Christian distributed the certificates granted to successful candidates by the Associated Board of the Royal Academy of Music and the Royal College of Music for local examinations in music. The centres represented were London and Croydon. Of about 180 candidates who passed in the Metropolis, 148 received certificates for the pianoforte, 15 for the violin, 8 for the theory of music, and 7 for singing. One young lady from the Guildhall School obtained a certificate for proficiency on the harp, while another gained a certificate for the violoncello as well as for the pianoforte. Her Royal Highness, accompanied by Princess Victoria, arrived at the College at four o'clock, and was received by Dr. A. C. Mackenzie, Sir George Grove, Mr. A. Randegger, Mr. T. Threlfall, Sir W. Parratt, Mr. C. Morley (Treasurer), and Mr. George Watson (Secretary), and conducted to the platform in the hall. Sir W. Parratt having performed a selection of music on the organ, Princess Christian distributed the certificates. Her Royal Highness then said: "It gives me great pleasure, after the lapse of two years, to present the certificates to the competitors who have now successfully passed these examinations. The hopes that I expressed on the former occasion have, I am glad to say, been justified by the result. These two great musical Institutions, working together with perfect agreement and cordiality, have now established a scheme of examination which is steadily growing in favour and is exercising a most beneficial influence upon the study of music in this country. The Associated Board does not distribute its certificates with profusion, but as the reward of real merit, and the public, though somewhat bewildered by the number and variety of diplomas in the musical world, is beginning to understand this, and will soon discern the difference in value between the certificates of the Associated Board of the Royal Academy of Music and the Royal College of Music and those granted by private Companies. (Hear, hear.) I heartily congratulate the candidates who have passed such a severe and searching examination as that of the Associated Board, conducted as it is by men of the highest eminence in their profession; and, at the same time, I would earnestly ask the unsuccessful candidates not to be discouraged by their temporary failure, but to work on hopefully for a more happy result of their labours." (Cheers.)

Dr. Mackenzie moved a vote of thanks to Princess Christian for her presence on the occasion, and for her gracious and encouraging address. Sir George Grove seconded the motion, which was carried with acclamation, and the proceedings terminated.

ROYAL COLLEGE OF MUSIC.

THE programmes of the last few Concerts contained several works which were welcome because they are but rarely heard, though deserving to become better known.

Amongst these was Gade's very charming String Octet (on June 29), which is quite worthy—at least, as regards the first two movements—of the author of the "Ossian" Overture. It was played with great spirit and delightfully true intonation by eight young ladies, from whom we must single out Miss Lilian Wright, who "led" splendidly. Miss Gwendolyn Toms gave a rendering of Schumann's exacting "Etudes Symphoniques" which was remarkable for brilliancy, accuracy, and masculine power and breadth. Miss Kathleen Thomas played Bruch's hackneyed Romance in A minor for the violin; her tone is good, but her technique is scarcely equal yet to the difficulties of such a piece. On the 7th ult. a Wind Instrument Concert was given—an excellent idea, by the way. Thuille's fine Sextet (Op. 6) received a capital rendering, the difficult pianoforte part being excellently played by Miss Toms. A Serenade in E flat for two flutes, two oboes, two clarinets, two bassoons, four horns, and double bass, by Richard Strauss (Op. 7), proved an interesting and beautiful work, richly coloured and harmonised. Professor Stanford conducted a highly creditable performance. Misses Elizabeth Carrington and Lily Cellier sang Bennett's "May dew" and Mr. Henschel's "Spring" respectively, with some success, and Mozart's Clarinet Quintet in A closed the programme. The Orchestral Concert on the 13th ult., conducted by Professor Henry Holmes, opened with Gade's romantic Overture "Nachklänge von Ossian," vigorously and sonorously played; the brass, however, was extravagantly loud, no allowance being evidently made for the small size and splendid acoustic properties of the hall. In Haydn's Symphony in D (No. 2, Breitkopf and Härtel) the trumpets offended in a similar way, the din being all but unbearable. The performances were otherwise excellent. Miss Lilian Wright was not heard at her best in Spohr's dramatic Violin Concerto (Op. 47); for this the heat may have been responsible. She "sang" the slow movement very sweetly and expressively, however. Some movements from a Suite by Bach for strings, two oboes, and two bassoons were also played.

The tenth annual meeting of the Corporation of the Royal College of Music was held at Marlborough House on the 19th ult., the Prince of Wales, President, in the chair. Among the members of the Corporation and of the Council present were Prince Christian, the Duke of Westminster, Earl Stanhope, Lord Thring, Mr. G. W. Spencer Lyttelton, Sir J. Whittaker Ellis and Lady Ellis, Sir Joseph Bamby, Sir W. J. Richmond Cotton, Sir G. H. Chambers, Sir Daniel Cooper, Sir H. Doulton, Sir A. Fairbairn, Sir George Grove (Director), Sir F. Leighton, Sir T. Lucas, Sir Walter Parratt, Sir C. E. G. Phillips, Sir C. L. Ryan, Sir John Smith, Sir John Stainer, Mr. T. P. Chappell, Mr. Samson Fox, Mr. Otto Goldschmidt, Mr. E. W. Hamilton, Mr. A. H. Littleton, Mr. Charles Morley (Hon. Secretary), Mr. George Watson (Registrar), &c.

The balance sheets, audited by Sir Charles Lister Ryan, were laid on the table, and the Hon. Secretary read the Report, which showed that at the end of the tenth year there were 310 pupils on the books, 61 scholars receiving free musical education, and 249 students, or paying pupils. Owing to various causes the completion of the new College building had been delayed. The fitting and furnishing, however, was being rapidly proceeded with, and the special fund for furnishing, suggested at the last annual meeting by His Royal Highness the President, had been started by a contribution of £1,000 from the Duke of Westminster and £500 from Sir William Gilstrap, founder of the Suffolk Scholarship. The available balance at the end of the year was £8,475, an increase of £1,622 over the previous year.

On the motion of the President, seconded by Prince Christian, the Report was adopted.

The President then presented the Hopkinson Gold Medal, for pianoforte playing, to Miss Edith Green, and certificates of proficiency to those candidates who were elected Associates of the College last Easter.

The Duke of Westminster, in moving a vote of thanks to the President for having lent Marlborough House on that occasion, referred to the constant and continued interest which the Prince of Wales takes in the development of this College, and also said a few words with regard to his own gift of £1,000 to the furniture fund for the new building.

The vote was seconded by Mr. Samson Fox, who called attention to the satisfactory progress of the College, both in its studies and finances.

The Prince of Wales said, in reply: "I am very grateful to the Duke of Westminster for the very kind terms in which he has proposed this vote, which has been so kindly seconded by Mr. Fox, and to you also for the manner in which you have received it. It is needless to say that it is a great pleasure for me to preside at this annual gathering in my own house, and to see myself so well supported by so many on this occasion. You will have carefully and attentively listened to the report which the hon. secretary read out to you, and from it I think we may all gather that the College continues in a prosperous condition, and the balance in its favour is larger than it has yet been. It is also satisfactory to observe that the standard of the examination remains in the high position it has hitherto maintained. Unfortunately from one cause and another it has not been possible to open the new College building, but I trust that at a not far distant date it may be opened, and you may be sure that I shall use my utmost endeavour to prevail on Her Majesty the Queen to perform the opening ceremony (cheers). We have heard from the report that fittings and furniture, carpets, curtains, organs, &c., are required, which involve considerable outlay, something like £12,000 sterling, which at the present moment we have not got. But I think we may congratulate ourselves on the liberality of the Duke of Westminster in giving us £1,000 towards it, and on Sir W. Gilstrap following with £500. I only hope that the example which has been very kindly set may be followed by others. One more point I should like to allude to before sitting down, that is to congratulate Miss Butt on her success. I had the opportunity of hearing her in March perform in 'Orpheus,' in which she sang most admirably and acted the difficult part of *Orpheus* extremely well. I also heard her at the Queen's Concert at Buckingham Palace, and at a private Concert given by my daughter at Portman Square. I trust she may be successful in the career which she has adopted, and that the rest of her musical education may be as well looked after as it has been in the beginning. I understand the Council are considering the best means of doing this. I would also record our sincere thanks to Mr. Daniel Mayer, the representative of Messrs. Erard and Co., for the two Exhibitions that they have given for pianoforte and harp, for which I think we ought to be most indebted to them. I thank you once more for the kindness with which you have received the vote, and also the few remarks I have made to you this day" (cheers).

ROYAL ACADEMY OF MUSIC.

THE last Orchestral Concert of the present season took place at St. James's Hall on Tuesday afternoon, the 25th ult., and was largely attended. The programme commenced with an Overture with the Gaelic title of "Cridhe an Ghaidhil," by Mr. Charles Macpherson, a student of the Institution. The work shows considerably more than average promise, so much, indeed, that, if it be fulfilled, the composer's future eminence is assured. His talent is quite unmistakable. There were only three vocal pieces—namely, the baritone air "Repent ye," from Macfarren's Oratorio "John the Baptist," in which Mr. John Walters displayed a good and well-cultivated voice; Mozart's "Deh' vieni," nicely rendered by Miss Katie Thomas; and Gounod's "Salve dimora," which served to show that Mr. Reginald Brophy has a career before him as a tenor vocalist if he will persevere with his studies. Miss Edith E. Byford evinced capital technique in two movements from Max Bruch's Violin Concerto in D minor (No. 3), and Miss Edith Pratt and Miss Ida C. Betts displayed equal promise as pianists, the former in the *Allegro* from Beethoven's Concerto in E flat, and the latter in Liszt's Concerto in the same key. Lastly, Miss Kate Lewis deserves praise for her excellent elocution and expressive delivery in Sir Francis Doyle's well-known poem "The Spanish Mother." At the end of the Concert came an Overture, "Mokanna's Bride," by Mr. Arthur Hinton, which, though naturally showing faults

due to inexperience, did credit alike to the composer and the venerable Institution under whose auspices the work was produced. The Concert, which may be regarded as an unqualified artistic success, was conducted by Dr. A. C. Mackenzie.

MR. KORBAY'S CONCERT.

QUITE one of the most interesting and successful Concerts of the season was that held at Grosvenor House, on the afternoon of the 13th ult., in the presence of an audience representative of nearly all that makes for musical righteousness in amateur circles in London. Mr. Francis Korbay, who figured on the occasion in the fourfold capacity of composer, singer, accompanist, and arranger, is no stranger to our shores, having spent a season here in 1871, when he appeared frequently as a pianist, and when the late Madame Ilma di Murska introduced a scene of his at the Crystal Palace Concerts and elsewhere. Since then he has been a resident in New York, where, in the intervals of his work as a teacher, he has found time to compile that splendid collection of transcriptions and arrangements of Hungarian national and folk songs which have found such favour at our principal Concerts during the last few seasons. It was from this collection that the programme was chiefly drawn on the afternoon of the 13th ult.; but several original compositions from Mr. Korbay's pen were now heard for the first time in public, and met with considerable success. The clever, though rather feverish setting of Christina Rossetti's "Birthday Song" had already been given at one of the operatic concerts by Miss Marie Brema, who now repeated it in her best style; also introducing a romantic song, with *obligato* parts for violin and violoncello excellently played by the Misses Lushington, "O lieb' so lang du lieben kannst." Of the two original *Lieder* given by Mrs. Hutchinson, special praise is due to "Resignation," a gracefully written song in the elegiac vein. To the cycle of *Schilffieder*, or "Reed songs," sung by Mr. Korbay himself, a romantic interest attaches. The lyrics were written by Lenau, that most love-lorn of modern poets, who, in consequence of an unrequited affection, emigrated to America, a country concerning which he is credited with the remark that in it the flowers did not smell, the birds did not sing, and the women could not love. Lenau buried himself in the country, and like a true Hungarian "amused himself in tears." His favourite occupation was wandering round the reed-grown shores of a lake—hence the *Schilffieder*. For these plaintive outpourings of a constant but most unhappy lover Mr. Korbay has found appropriate musical expression. Alike in sincerity and delicacy they are much above the average of the ordinary love song. The remainder of the programme was devoted to Mr. Korbay's admirably poetic arrangements of the melodies of his native Hungary, sung by the artists already mentioned, and by Mr. Plunket Greene, in whom the curious affinity that has been noticed to exist between Irish and Hungarian music finds so notable an incarnation. Mrs. Hutchinson was remarkably successful in the wonderfully pathetic "Play on, Gipsy," which may in very truth be said to be "steeped in the perfume of tears"; Miss Brema gave a delightfully spirited rendering of "My brown boy is hiding away," and Mr. Plunket Greene, who sang a group of nine songs at the end of the programme, thrilled his hearers by the fervour of his passion and touched them by the sincerity of his pathos. Mr. Korbay accompanied throughout with conspicuous taste and ability.

PIANOFORTE RECITALS.

TOWARDS the end of June these performances began to fall off in number, and those of which we have now to speak were, for the most part, of slight interest. On June 27, at St. James's Hall, Mr. Schönberger gave his last Recital this season with a somewhat modest programme, the only work of importance being Beethoven's Fantasia Sonata in E flat (Op. 27, No. 1). This was played with brilliant technique and much intelligence. Among the succeeding pieces were Preludes, Etudes, and the Fantaisie in F (Op. 49)

by Chopin, and pieces by Bach, Scarlatti, Rameau, Schubert, Mendelssohn, Schumann, Jensen, and Liszt, most of which were rendered in a manner calculated to satisfy listeners of every description.

On the following day a Recital was given by Miss Isabel Hirschfeld, at the Princes' Hall, in which she was assisted by Mr. Emile Sauret and Mr. Bernard Lane. The only work of the first grade in the programme was Brahms's Sonata in D minor for pianoforte and violin, in which Miss Hirschfeld displayed a pearly touch and a neat and refined style of execution, but little power or individuality. Her solos comprised various minor pieces by Haydn, Mendelssohn, Sterndale Bennett, Raff, Chopin, &c., in most of which the pianist was fairly satisfying but unimpressive.

Though not exactly a Recital in the strict sense of the term, an orchestra being engaged to take part in the programme, the last entertainment given this season by Madame Berthe Marx, at St. James's Hall, on the 1st ult., may be fittingly placed in that category, inasmuch as, with the exceptions of Schumann's Overture "The Bride of Messina" and Mendelssohn's War March from "Athalie," the scheme consisted of pianoforte music with orchestral accompaniment. There were three Concertos—namely, Beethoven's in E flat, Liszt's in the same key, and Saint-Saëns's in G minor (No. 2), all of which were played with the perfect neatness and exquisite delicacy which characterise Madame Marx's style and atone for a certain lack of vigour and warmth of expression. A Fantaisie in E, by Emile Bernard (Op. 31), was marked "first time of performance." It is in four movements and contains much fresh and effective writing in the modern French style, the accompaniments being quite as interesting as the pianoforte part, the latter consisting at times of merely ornamental passages. The third section, a veritable *Scherzo*, with muted strings, proved, on the whole, the best part of the work. The Concert was ably conducted by Sir William Cosins.

Mr. Ernest Denhof, who gave a Recital at Erard's Rooms on the 3rd ult., is a sound but rather dull player. His programme was well selected, including Weber's beautiful Sonata in A flat and various pieces by Beethoven, Bach, Chopin, Raff, and Schumann, most of which were executed in a conscientious but decidedly uninteresting manner.

The Recital given by Mr. de Vere Barrow at the Princes' Hall, on the 5th ult., may be dismissed with equal brevity. No important works were included in the programme, but in various minor pieces by Schumann, Brahms, Chopin, Grieg, Paderewski, and Liszt, the player evinced a neat and refined style of execution, and that is the most that can be said in his favour. Mr. de Vere Barrow was assisted by that excellent violoncellist, Mr. Alfred Gallrein, about whom we speak in another column, and in vocal pieces by Miss Ida Agabeg.

Positively the last Recital of which we have to take cognizance is that of Miss Caroline de Radio, which took place at the Steinway Hall on the 10th ult. This charming and accomplished young performer, who is Viennese by birth, notwithstanding her name, came to us too late this season, but she will be heard again with pleasure at a more convenient time. She played Schumann's Sonata in G minor and Liszt's transcription of Schubert's "Erl-King" with much vigour and brilliancy, and she was heard to greater advantage in some quieter pieces by Schumann and Chopin, in which she displayed a delightfully pure and delicate touch. Miss Lidia von Sawrimowicz evinced the possession of a fine mezzo-soprano voice in some vocal selections, but she should not have selected a portion of Beethoven's "Ah! Perfido," which is written for high soprano.

TONIC SOL-FA FESTIVAL.

THE ninth Choral Festival of the Tonic Sol-fa Association, held at the Crystal Palace on the 15th ult., was as great a success as either of its predecessors. True, the competition of choirs arranged some time back did not take place, in consequence of there being only one entry; but, on the other hand, the Concerts of the certificated juveniles and of the certificated adults were eminently praiseworthy, both with respect to selection of pieces and to execution. The first of these bodies, said to number 5,000, chiefly representing

the middle class and Board Schools of the Metropolis, gave a good account of themselves in several pretty pieces conducted by Mr. George Merritt, the organ being presided over by Mr. J. Frank Proudman. Midway came a sight-singing test, a composition in three parts being interpreted with dash and promptness from hand-signs given by three persons. The 3,000 adult singers, some of whom came from such distant places as Hull, Grimsby, and Galashiels, had for the opening part a selection from "Elijah," with full orchestral accompaniment. "Blessed are the men," the Baal Choruses, "Cast thy burden" (as a chorus), and the picturesque and exciting "Thanks be to God" received steady and tasteful rendering. Mr. Leonard C. Venables conducted, with Mr. H. W. Weston at the organ, and the solo parts were sustained with adequate effect by Mr. Robert Grice and a lad from St. Alban's, Holborn. The excerpts from Mendelssohn's noble work obtained very hearty acceptance. The second part of the Concert was miscellaneous, and included "May no rash intruder" ("Solomon"), Kücken's suggestive "Northmen's Song of Freedom," for male voices; Mr. W. H. Cummings's part-song "On a day—alack the day," and Mr. Charles Nixon's "Soldier, rest," in the delivery of each of which the adults fully maintained the impression made by the juveniles earlier in the day. An anthem, "The earth is the Lord's," composed by Mr. W. G. W. Goodworth in the Tonic Sol-fa notation expressly for this occasion, and which the choir had not previously seen, was delivered with a point and precision under the circumstances remarkable.

THE PLAINSONG AND MEDIÆVAL SOCIETY.

ON the 19th ult., before the members of the Mediæval Society, the Rev. G. H. Palmer read an erudite and important paper on the ancient Psalm tones. After some remarks in reference to the greater prominence given in by-gone ages to the use of the Psalms in the services of the church, the lecturer said there were formerly in practice four methods of chanting the Psalms—I. The whole Psalm sung by one person; II. The Psalm sung straight through by the whole choir; III. The Psalm sung by a solo voice, but the listeners interpolating between each verse an unvarying refrain taken generally from the Psalm itself, called the "Responsorial method"; IV. The chanting of the Psalm antiphonally. The third method commonly prevailed in the Western Church until the close of the fourth century. Concerning antiphonal chanting, doubts had of late been raised as to whether the present fashion of alternate choirs was that introduced by St. Ambrose at Milan; whether the word antiphon, defined by an ancient writer as the "accord of an octave," did not imply the chanting of "men, women, maidens, and children," of whose hearty singing St. Ambrose made special mention. Referring to the four Ambrosian modes, the lecturer thought it was a fallacy to suppose that they were identical with the first, third, fifth, and seventh of the authentic modes of the Gregorian system, and also that St. Gregory added the plagal modes two centuries later. There were many instances of Ambrosian melodies which might be said to be quite as much in a plagal as in an authentic mode. It would be nearer the truth to say that a great portion of the Ambrosian music lay within, or at least only occasionally overstepped, the compass of the pentachord which was common to each authentic mode and its corresponding plagal in the Gregorian system. From Milan the antiphonal method quickly spread throughout France and Spain; Rome, however, was the last to relinquish the responsorial method, about 432. From this period we might begin to date the beginnings of what was commonly called Gregorian music, but which was more correctly named the Roman chant—*Cantilena Romana*; for it was now generally admitted that the efforts of a series of Popes led up and contributed to St. Gregory's great work. The lecturer described the peculiarities of the Ambrosian Psalm tones, examples of which were printed and circulated amongst the audience, as well as sung by a quartet of ladies; and concluded by explaining a new method of Gregorian pointing, which could certainly claim the merit of simplicity.

THE GUILD OF ST. CECILIA.

THE Guild of St. Cecilia, formed in July, 1891, with the laudable object of utilising music for the alleviation of certain forms of disease, still perseveres in its philanthropic endeavours, and held a meeting of considerable interest on the 20th ult., at 43, Cornwall Gardens, Queen's Gate, by kind permission of Professor Savary D'Odiardi. The proceedings were opened by a short address by Professor D'Odiardi, who formerly held an esteemed position at the Paris Conservatoire, and who related some important experiences on the beneficial results accruing from the institution, in 1860, under his superintendence, of music classes in the French navy, the musical crews being remarkable for better health, greater cheerfulness, and more cordiality between officers and men. The Professor having relinquished the profession of music in favour of that of medicine, was peculiarly fitted to speak on the influence of music on the nervous system. This he said was greater in women than men, and still greater in girls in their teens than in women, while trained musicians were still more susceptible. The physical action of fine music was to quicken or retard the breathing, either of which disturbance from the normal condition, if persisted in, was prejudicial to health. So great, indeed, was the power of the music of Chopin, Schumann, and Brahms that the exclusive and continued study of the works of either of these masters would, in the opinion of the Professor, be most detrimental to anyone of delicate nervous and physical organism. The musical expression of an idea was a kind of mental photograph which produced similar sensations in those who recognised it. If music could thus disturb the normal actions of the body, it followed that the art could also be made in certain cases beneficial. Canon Harford then gave his experience of some of the good results obtained at various hospitals by the performances to patients by trained professional members of the Guild, and after some musical illustrations and some remarks from Sir Benjamin Ward Richardson, M.D., F.R.S., who presided, the meeting terminated.

THE MUSICIANS' COMPANY.

ON the 19th ult. the Prince of Wales was presented with a gold medal by the Worshipful Company of Musicians in recognition of his services to the cause of musical education, particularly in connection with the founding of the Royal College of Music. The ceremony took place at Marlborough House, where the Prince received the Master of the Company (Dr. Bridge, of Westminster Abbey), Sir John Stainer (Junior Warden), Messrs. Wilkinson, Collard, May, Warwick, and Jones (members of the Court), Messrs. Otto Goldschmidt, Alfred Littleton, Street, Hoblyn, and Hoyte (members of the Livery), and Mr. J. T. Theobald (clerk).

The Master (Dr. Bridge) first called upon the clerk to read the resolution unanimously adopted at a recent meeting of the Court, namely:—

"That the Worshipful Company of Musicians, in order to express its deep appreciation of the untiring interest shown by his Royal Highness the Prince of Wales in the progress of the art of music in this country, which has resulted in the successful foundation of the Royal College of Music with its liberal endowments in aid of promising talent, respectfully begs his Royal Highness to accept the gold medal struck by the Company for the purpose of encouraging music and musicians. The Company cannot but feel that should his Royal Highness graciously become the first recipient of their offering he would not only confer an honour on them, but would give a prestige and value to their medal which will greatly enhance its value to future holders."

Dr. Bridge then asked permission to explain briefly the circumstances under which the medal had come into existence, and their object in waiting upon the Prince that day. Although but a poor company in point of financial resources, they numbered among their livery many distinguished musicians and amateurs. With a view of giving practical encouragement to music they founded in 1890 a silver medal, to be given annually in rotation to the most distinguished pupils of the three important music schools

of London—the Royal Academy of Music, the Royal College of Music, and the Guildhall School of Music. The medal was presented in 1890 to the Royal Academy of Music as the oldest Institution; in 1891 to the Royal College of Music, and in 1892 to the Guildhall School of Music. A gold medal they had never yet presented. They begged his Royal Highness to accept the first of such medals from their hands, in consideration of the very great and beneficial interest which his Royal Highness had taken in the progress of music in this country, by the foundation and endowment of the Royal College of Music, the foundation of the Associated Board, and in other ways. By the acceptance of that medal his Royal Highness would confer a great honour on the members of the Court and Livery of that ancient and loyal company.

Dr. Bridge then handed the medal to the Prince. It was designed by Mr. C. B. Birch, A.R.A., and shows a figure of St. Cecilia and the motto "Harmony." On the reverse are the arms of the company. The medal was enclosed in a velvet case with a suitable inscription.

The Prince of Wales, in reply, said he wished to return his thanks for the kind words of the resolution and for the gift of the very handsome medal. He expressed his best wishes for the progress of music in this country, and said he was much gratified by the recognition which his efforts had met with at the hands of the ancient and interesting Company of Musicians.

The Prince then cordially shook hands with the Master, by whom he was introduced to the Wardens and members present.

MR. HENRY FOWLER BROADWOOD.

AMONGST the deaths recorded during the past month, that of the senior partner in the firm of Messrs. John Broadwood and Sons has attracted general attention. Although during the past ten or twelve years he had relinquished active participation in the doings of the house bearing his name, yet his death, when it occurred, came as a shock and reminded the musical world of the eminent position which Mr. Henry Fowler Broadwood, not many years ago, occupied amongst musical instrument manufacturers. He had had, like his father, the advantage of a liberal education. From a private school in France he was sent to Harrow and thence to Trinity College, Cambridge, after which his studies were completed in the University at Heidelberg. On returning to England, he entered with zeal into the practical and theoretical study of pianoforte making, solving with a well-disciplined mind many a knotty mechanical question which had baffled his predecessors. There was undoubtedly in him a strong trait of his great-grandfather, Burkardt Tschudi, the clever harpsichord maker, whose daughter, his grandfather, John Broadwood, married. It was from his great-grandfather that Henry Broadwood derived his heavy eyebrows, his southern eyes, his ever restless nature, and his courtly manner. Yet there was also in him a good deal of the Scotsman, and from his grandfather, John Broadwood, may be said to have come his uncommon shrewdness, his physical strength, and great determination. From his great-grandfather, his grandfather, and his father, one may take it, he inherited his talent and love for musical instrument making. In 1834 he became a partner, and on the retirement of his father, Mr. James Broadwood, he took over the chief direction of the business. From that time until about 1870 Mr. Henry Broadwood was possessed of enough energy for two or three ordinary mortals. To those who knew him he was a remarkable man indeed. His workmen, whilst sometimes feeling acutely his eccentricity and—to them—mistaken determination, regarded him with a reverence bordering on awe. He seemed possessed of two selves. There was Henry Broadwood, the pianoforte maker, and Henry Broadwood, the country squire; and neither self appeared to concern itself about the doings of the other; for whilst he would seldom talk of his fishing or shooting experiences at Great Pulteney Street, he was equally reserved when away from his factory concerning the innumerable experiments and structural alterations in his pianofortes which were ever occupying his mind. Despite his white hair, his activity was that of a young man. He was fond of making sudden descents upon his partners at

Great Pulteney Street, and of seeing everybody and no end of instruments within an incredibly short time. After superintending the regulation of, say, a dozen grand pianofortes, he would as suddenly disappear, and two days afterwards a lengthy letter, full of ideas and instructions, would arrive from Scotland. In like manner, he would often visit unexpectedly the manufactory at Westminster, when he would perhaps give a strange order with a latent meaning, but without explanation. His wishes, however, were invariably carried out to the letter and without questioning. It has been frequently averred that because Mr. Henry Broadwood was not in the habit of calling at the Patent Office he made no structural alterations in his instruments. That such an impression is erroneous is entirely disproved by the record kept of thousands of experiments and tests made by him. Not even was Pape, of Paris, whose name, in connection with pianofortes, is attached to over a hundred patents, more brimful of ideas concerning endless structural alterations than Henry Broadwood. His perception of tone-quality was at one time perhaps unique; and in years gone by there were few men who could rival him as a practical acoustician. He had in his mind an ideal tone for his instruments, and to realise that ideal was his constant endeavour. On the accession of his son, Mr. Henry J. T. Broadwood, he may be said to have practically given up active participation in the business, although, even in his seventieth year, his health and vigour remained unimpaired. Had it not been for an accident which befel him some six years ago, when he was struck on the head by the fall of a Venetian blind in his library, Mr. Broadwood, sen., would in all probability have remained energetic and well for some years yet to come. After that occurrence he gradually became feebler in health. His right hand was affected with palsy, and towards the end his eyesight became very dim. Nevertheless, almost to the last, he possessed remarkable strength for an octogenarian. After a week of fast-declining strength, Mr. Broadwood breathed his last on Saturday morning, the 8th ult., at 8 o'clock. On Tuesday, the 11th ult., his remains were interred in the family vault at Rusper, near Horsham, Sussex. The funeral was largely attended, the little village being more crowded than it had been at any other time within the memory of the oldest inhabitant.

OBITUARY.

WE have to announce the following deaths:—

WILHELM MEYER, composer of part-songs, &c., at Monaco, in his seventy-sixth year.

ADOLF SJÖDÉN, a well-known Swedish harp virtuoso, on June 14, at Biel, Switzerland.

MARIE DEETZ, *née* Brandt, formerly an esteemed operatic singer, on June 24, aged fifty-eight.

MORITZ NABICH, formerly a famous trombone virtuoso, on the 4th ult., at Berlin, in his seventy-eighth year.

OTTO BACH, for many years Director of the Mozarteum and Chapelmaster at the Cathedral in Salzburg; since 1880 Chapelmaster at the Neue Votivkirche in Vienna; composer of several operas, symphonies, masses, chamber music, a requiem, &c. He died at Salzburg on the 3rd ult., aged sixty. He was born on February 9, 1833, at Vienna, and married to the widow of Heinrich Marschner, the composer of "Hans Heiling."

C. ALBRECHT, at Moscow, on June 26; professor at the local Royal Conservatoire, aged sixty-six. His father conducted the first performance of Glinka's "Russlan and Ludmila."

HENRI HEROLD, well-known violin virtuoso, on the 6th ult., at Berlin.

K. A. G. RICCIUS, composer of songs, incidental music to plays, ballets, &c., for several decades director of the Choir and conductor of light opera at the Dresden Court Theatre, on the 8th ult., at Dresden, aged sixty-three.

GEORG HEINE, favourite opera singer, on the 9th ult., at Frankfort-on-the-Maine.

FELIX BATTANCHON, excellent violoncello player at the Grand Opéra, Paris, aged seventy-nine, one of the founders of the "Association des artistes musiciens." He was also known as a virtuoso on the now obsolete baryton, the stringed instrument for which Haydn composed 175 compositions.

A. PLUNDER, at Dresden; excellent flautist, for forty years member of the royal orchestra; one of the best known and most esteemed characters of musical life in the Saxon capital.

MAX HEYNDERICKX, a talented pianist, professor at the local Conservatoire; at Ghent, on June 14, aged sixty-nine.

OTTOMAR BACKHAUS, for many years first contrabassist at the Stadt-Theater and the famous Gewandhaus Concerts of Leipzig, on June 29, at Homburg.

J. B. LITZAU, an esteemed organist and composer, at Rotterdam, on the 17th ult., in his seventieth year.

JOHANN KARL FENDRICH, at Villingen, in the Black Forest, on the 10th ult., aged sixty; principal of the Baden Government School of Musical Instrument-making. As a young man he played in the Zürich Theatre as an amateur flautist; he went to the Leipzig Conservatoire on the advice of Wagner, who gave him a letter of introduction to Moritz Hauptmann. Later on he became a pupil of Liszt, Josef Strauss, Marx Dehn, &c.

ANTONIO GHISLANZONI, on the 16th ult., at Caprino-Bergamasco, in Lombardy, aged sixty-eight. He was in turns opera singer, journalist, soldier, poet, novelist, and playwright. His name is best known as the author of the book of Verdi's "Aida," besides which he wrote some seventy or eighty other librettos, many of them of great excellence.

ANTONIO SUPERCHI, on the 5th ult., at Parma, aged seventy-six. At one time he was well known as an operatic singer; as such he created the part of *Charles V.* in Verdi's "Ernani." In 1847 he appeared in London. He was lately Inspector of the Theatre Royal, Parma.

GABRIEL BALART, at Barcelona, on the 5th ult., aged sixty-nine; director of the local Conservatoire of Music, and composer of a number of popular "Zarzuelas" (operettas) and two symphonies, entitled "Concepcion" and "La Caceria." He was a pupil of Alard, Carafa, and others, and was highly esteemed in his country.

STEMBRIDGE RAY, at 230, Paisley Road, West, Glasgow, on June 29; professor of music, aged seventy.

JOHN FULCHER, at Glasgow, on the 10th ult., after a lingering illness; professor of music, composer of "Where has Scotland found her fame?" and other popular songs, in his sixty-third year.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THERE has been little public musical activity in Bristol during the month, although preparations for the approaching season have gone on steadily. The Festival choir has been hard at work, and on June 26 Sir Charles Hallé came to Bristol to conduct a rehearsal of Schumann's "Paradise and the Peri" and portions of Wagner's "Flying Dutchman," which are in the scheme for the triennial Festival to be held in October.

On the 13th ult. the annual meeting of the Bristol Musical Association (Saturday Popular Concerts) was held, under the presidency of Canon Ainger. An encouraging report was presented, which showed that although, as regarded the finances, there was a debit balance, useful and far-reaching work had been done by the Society, whose existence had been more than justified. The occasion was embraced for presenting an illuminated address and a purse of 120 sovereigns to Mr. George Gordon, the Hon. Conductor, for his continuous and zealous labours since the formation of the Society. It was resolved to continue the Concerts in October.

The annual meeting of the Bristol Choral Society was held on the 14th ult., when the report presented referred with satisfaction to the finished performances that had been given of the various works brought forward by the Society, and with regret to the financial loss sustained on the last Concert. The officers were elected, and a high tribute of praise was paid to Mr. George Riseley, the Conductor.

The only actual public musical performances have been the open-air Concerts given by the Bristol and Clifton Band.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

NOT a single concert or indoor musical performance has taken place here during the past month, and matters

may be expected to stagnate to an equal extent during the next few weeks. Neither is there anything announced as to the intentions of local societies for next season further than that to the list of choral works already given the Philharmonic choristers are to have placed in their hands at an early date Dr. Hubert Parry's "Blest Pair of Sirens." *Apropos* of this subject, general congratulation is being expressed that after such a lengthy period of comparative inactivity the premier Society is waking up to a sense of its responsibilities. This is emphasised all the more owing to the fact that important symphonic novelties—novelties to Liverpool at least—are under discussion, and but little doubt exists that the progressive policy thus suggested will be still further pursued by the directorate.

After a sharp discussion in the City Council over the question of Sunday music in the parks, the advancing party carried the day by twenty-four votes to fourteen, the majority including the Lord Mayor. The Sunday Society, who were the applicants for the permission in question, are naturally jubilant at this result, and the first performance took place on the 23rd ult., in Sefton Park, an excellent military band being specially recruited for the occasion by Mr. G. C. Smith, one of the leading bandmasters of the district. On the 30th ult. another such open-air Concert was announced in Wavertree Park, and during the whole of the present series the performances will alternate between these two places. An important experiment will thus have been tried, and as to its happy results there can be but little question. The whole expense of the six musical afternoons is being borne by the funds of the Liverpool Sunday Society.

The fourth quarterly meeting of the newly formed Welsh section of the Incorporated Society of Musicians was held at Chester on the 18th ult. Mr. C. Mellowes Lees, of Conway, was announced to preside, the business having been as usual arranged by Mr. Westlake Morgan, of Bangor, the Honorary Secretary.

The annual statement of the Liverpool and Provincial Musicians' Friendly Society has just been issued, and proves this useful and beneficent organisation to be in a flourishing condition. Its business is managed by a few practical musicians without any office expenses worth speaking of, the total cost of management for a year being only £15. On the other hand, upwards of £117 has been spent in sick pay and funerals and there still remains in hand the handsome balance of over £1,250. The example of this Society might well be extensively copied elsewhere.

The annual meeting of the Runcorn Musical Society was held on the 18th ult., when a balance sheet showing a welcome profit was unfolded. Mr. F. H. Crossley was re-appointed Conductor.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE annual Festival Service of the North-East Cathedral Choir Association, a Society comprising the Cathedral choirs of York, Durham, Ripon, and Wakefield, was held on the 13th ult. in York Minster. The Association has always made it its special aim not only to improve the church music of the Northern Province, but to encourage the art of composition by producing the works of living musicians, and on the present occasion a Cantata, specially written for the occasion by Dr. Naylor, the highly-esteemed Organist of York Cathedral, formed the Anthem. "Manna" is the successor of two similar works—"The Brazen Serpent" and "Meribah"—written for previous meetings of the Association, and forms with them a sacred trilogy on the subject of the wanderings of the Israelites in the wilderness. The librettist, the Rev. J. P. Metcalfe, has compiled his book entirely from Scripture, and the music is laid out for five principal vocalists (a treble, tenor, and three basses), the words of *Moses* being allotted to the tenor, and those of *Aaron* to a bass, while the singular and striking combination of three basses (without accompaniment) is reserved for the words of the *Lord*, promising the gift of bread from heaven. The choruses, in which the composer's strength lies, are in four parts, and the accompaniments are for organ only. Dr. Naylor's excellent musicianship is, as has been suggested, seen to the greatest advantage in the

choral portions of the cantata, which are in many instances marked by exceptional power. The opening chorus, "Thus saith the Lord," and one in six-eight time, "Ye shall go out with joy," are pleasant and full of "go," while the elaborate final chorus, a fugue founded on four subjects, and, above all, the powerful and expressive chorus "Would to God we had died," are remarkable for their vigour. The performance, under the composer's conductorship, was excellent, and indeed, when the fact is taken into consideration that only one hour's full rehearsal was practicable, it was remarkable for its precision. The chorus, it should be added, numbered about 630 voices, including many parochial choirs in addition to the nucleus of Cathedral choirs. Dr. Armes, of Durham, and Dr. Crow, of Ripon, shared the task of accompanying the service and the cantata.

On St. Peter's Day, June 29, the Dedication Festival of the Leeds Parish Church was celebrated by a Special Service, of which Benedict's Oratorio "St. Peter" formed the principal feature. Ever since the days of Dr. Hook, the "great vicar," who brought S. S. Wesley to Leeds, the music of the Parish Church has been famous, and the excellent choir, supplemented for the occasion, did ample justice to Benedict's pleasant, if not particularly powerful or original music. The only accompaniment was that of the organ, which was, however, very ably handled by the Organist, Mr. Alfred Benton.

MUSIC IN CHICAGO.

(FROM OUR OWN CORRESPONDENT.)

The month of June has been very rich in choral and other vocal productions; in fact, these have rather dominated the orchestral and solo performances. The advent of the month brought the Russian choir, under Madame Lineff, who has acquired well-deserved praise for the admirable drill and, as a consequence, excellent results obtained. Their selections include every class of Russian Folk-Song—dance, wedding, recruiting, &c.; and their value at the present time lies largely in the fact that they are germane to the much-mooted question of national songs as the basis of new orchestral and other forms of musical expression. The voices are well balanced, of good quality, and the musical intelligence shown is of a high order.

June 14 was marked by an excellent performance of the leading numbers from Handel's "Messiah," enlisting the services of the Apollo Club of Chicago (600 voices), Edward Lloyd (tenor), E. F. Bushnell (bass), Mrs. Agnes Thomson (soprano), Mrs. Christine Neilson Drier (contralto). The great tenor Aria "Thou shalt dash them" was received with special favour, as was Mr. Bushnell's heroic singing of "Why do the nations." The chorus work was well done, and the massing of so great a body of singers in the Festival Hall was extremely effective.

The interpretation of Bach's "St. Matthew" Passion was neither so happy nor so successful, although attended by a large audience. This stupendous work of the great master presents difficulties which neither soloists nor chorus had adequately conquered. The necessary "cuts" led to an unhappy musical result, and the blurred tones of the singers plainly showed a nervousness and uncertainty far from satisfactory. It was wisely determined that the conditions were not favourable for a second attempt, and Mendelssohn's "Song of Praise" and Rossini's "Stabat Mater" were substituted with happier results. At this Concert Mrs. Geneva-Johnstone Bishop was the soprano, Mr. Lloyd, tenor, and Mr. Gardner S. Lamson, bass.

The three days, June 21, 22, and 23, were "Festival Days" for the Western Choral Societies, and brought together the Cincinnati, Minneapolis, St. Paul, Milwaukee, and St. Louis Choral Societies in a full programme, embracing "The Utrecht Jubilate," "St. Paul," "A Stronghold sure," and parts of "Judas Maccabeus," Berlioz's "Requiem Mass," and "Lohengrin." A very pleasing feature of the month's music has been the Ballad Concerts, in which Mr. Lloyd has greatly delighted the audience, always very large on these occasions, by his beautiful interpretation of "Tom Bowling," "The Message," "Come into the Garden, Maud." Mr. Lloyd has also given great pleasure in his Oratorio work, being the only tenor soloist thus far engaged.

A Concert of exceptional interest was given, on the 9th ult., by the Chicago Columbian Chorus, the programme being mainly devoted to selections from Gluck's "Orpheus" and a repetition of the last movement of Mr. Chadwick's Columbian Ode, which was given on the Opening Day of the Exposition. In both of these works the soloist was Mrs. Katherine Fisk, who has already made a favourable impression on London audiences. Mrs. Fisk's rendering of the part of *Orpheus* was of the highest excellence, and her singing of the recitative "Ye frowning ministers" was full of dramatic intensity. The work of chorus and orchestra combined to render the occasion noteworthy.

For the ensuing month the Concerts will be entirely repetitions of the great Oratorios, &c., previously given, the variations being in the line of new Orchestral and Instrumental Compositions. Our German fellow-citizens have engaged with enthusiasm in the Exposition Music, and two Concerts of unusual excellence have been given by the Arion of Brooklyn and the Liederkranz of New York respectively. With the latter came Miss Lillian Blauvelt, soprano, and Mr. Conrad Behrens, bass, both popular artists in all our great cities. Later works announced for performance are the "Creation" and "Elijah." It is hoped that the last work of Mr. H. W. Parker, "Hora Novissima," will be selected for performance later on, though the details have not yet been arranged.

The Exhibition is becoming more popular every day; vast numbers are coming, and the promised reduction of railroad rates will have a beneficial effect upon the attendance. The musical features are at once an attraction and an education, and the constantly increasing audiences bear witness to the interest and pleasure felt by the people in this matter.

The season in New York ended with the five Concerts given by the Symphony and Oratorio Societies, under Mr. Walter Damrosch, who had the assistance of Madame Materna, Miss Lillian Blauvelt, Mr. W. H. Rieger, Mr. Emil Fisher, and Mr. Erickson F. Bushnell. The first Concert consisted entirely of selections from Wagner's music-dramas, the second was an exceptionally pleasing performance of "Elijah"; both Concerts received high praise. Then, as usual in warm weather, New York returned to light opera, Roof Garden Concerts, and Vaudeville.

A recent addition to the literature of music calls for notice. Mr. Henry T. Finck, the accomplished musical critic of the *New York Evening Post*, has given to the world one of the most complete and voluminous among the many biographies of Richard Wagner, dealing in a vivid and attractive way with the life and work of the great tonemaster. Much new matter has been accumulated by Mr. Finck, which throws great light upon his theories, method of composition, &c.

The Musical Congress now in session in connection with the Exposition has elicited some valuable discussion, growing out of the papers presented by noted authorities who deal with the subject of musical education in its many aspects. Mr. H. E. Krehbiel, of the *Tribune*, read recently a valuable paper on American Folk-Song, with vocal illustrations taken from the old melodies of the negro slaves. Miss Alice Fletcher, who has spent much time among the Indians, treated the question of "Indian Songs" very fully, and a native Indian furnished vocal examples of the different classes. These papers, with others treating of cognate themes, will doubtless be issued in permanent form, and will not be the least among the many valuable results accomplished by the Columbian Exposition.

THE National Temperance Choral Union Fête at the Crystal Palace, on the 4th ult., boasted three choral contest, as well as a couple of gigantic choral gatherings on the Handel orchestra. At the earlier Concert Mendelssohn's "As the hart pants," "But as for His people" ("Israel in Egypt"), and "The Lord is a Man of war," sung by massed voices, were steadily rendered, under the baton of Mr. James A. Birch. The setting by R. J. S. Stevens of "Blow, blow, thou winter wind," was also a creditable performance. The sacred and secular elements were again united at the later Concert, the genius of Handel being in this instance exemplified by "And the glory of the Lord"

Words from the Psalms of David.

HARVEST ANTHEM.

Composed by MYLES B. FOSTER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

ORGAN.

Andante maestoso.

Gt. f *Sw.* *Gt.*

FULL SOPSANO. *marcato.*

ALTO.

TENOR.

BASS.

f *mf*

O God, who is like un-to Thee! There is not one that can do as

O God, who is like un-to Thee! There is not one that can do as

O God, who is like un-to Thee! There is not one that can do as

O God, who is like un-to Thee! There is not one that can do as

Gt. *mf*

Thou do-est:

Thou do-est: O God, who is like un-to Thee! There is not

Thou do-est: There is not one

Thou do-est: O God, who is like un-to Thee! There is not one, not one that can

f *mf*

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mf cres. There is not one that can do as Thou do - est; *sf* Great things are they that

cres. one, not one that can do as Thou do - est; *sf* Great things are they that

cres. that can do as Thou do - est; *sf* Great things are they that

cres. do as Thou do - est, not as Thou do - est; *sf* Great things are they that

cres. *f sf*

meno f Thou hast done, great things are they that Thou, Thou hast done!.. *Allegretto grazioso.*

meno f Thou hast done, great things are they that Thou, Thou hast done!..

meno f Thou hast done, great things are they that Thou, Thou hast done!..

meno f Thou hast done, great things are they that Thou, Thou hast done!.. *Allegretto grazioso.*

meno f

SOLO SOPRANO, OR ALL DECANI SOPRANOS.

con gioia.

mf The pas-tures are fill-ed with flocks, the valleys are cov-er-ed o-ver with corn; They shout for joy, they

Su. Oboe, p

al - so sing, they sing and shout, for joy. . . Thou vis - it - est the earth, Thou makest it

p without Reed. *cres.*

ve - ry plen - teous. Thou vis - it - est the earth, Thou makest it ve - ry

Thou vis - it - est the earth, Thou makest it ve - ry

Thou vis - it - est the earth, Thou makest it ve - ry

Thou vis - it - est the earth, Thou makest it ve - ry

Gt.

Solo. a tempo tranquillo.

plen - teous. The pas - tures are fill - ed with flocks, the val - leys are cov - er - ed o - ver with

plen - teous.

plen - teous.

plen - teous.

Sw.

FULL.

corn. . . They shout for joy, they al - so sing, they shout! . . . shout . . . for

They shout for joy, they al - so sing, they shout! . . . shout . . . for

They shout for joy, they al - so sing, they shout! . . . shout . . . for

They shout for joy, they al - so sing, they shout! . . . shout . . . for

Gt. f

Tempo lmo. molto maestoso.

joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;

joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;

joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;

joy! O God, who is like un-to Thee! There is not one that can do as Thou do-est;

Tempo lmo. molto maestoso.

ff Great things are they that Thou hast done, *meno f* great things are they that Thou, Thou hast done!

meno f Great things are they that Thou hast done, *meno f* great things are they that Thou, Thou hast done!

meno f Great things are they that Thou hast done, *meno f* great things are they that Thou, Thou hast done!

meno f Great things are they that Thou hast done, *meno f* great things are they that Thou, Thou hast done!

ff Great things are they that Thou hast done, *meno f* great things are they that Thou, Thou hast done!

dim. Sw. Reed.

Andante religioso. TENOR SOLO. *con maesta. mf*

Andante religioso. Thou o-pen-est Thine

Sw. without Reed. p

sostenuto. *sostenuto.*

hand, and fill-est all things liv-ing, .. all things liv-ing with plen-teous-ness, *Solo Stop.*

sempre sostenuto.

Thou fill-est all things liv - ing, . . all things liv - ing with plen - teous-

Sw.

ness... Thou crown - est the year, the year . . with Thy

mf *cres. e poco agitato.* *cres.*

soft Gt. *Sw.* *colla voce.* *cres.*

good-ness, Thou crown - est the year with Thy good - - ness.

cres. molto.

cres. molto. *Gt.*

Thou o - pen-est Thine hand and fill-est all things liv - ing, . . all things

slargando. *mf* *sostenuto.* *Poco più lento.* *Poco più lento.*

Sw. *mp* *p*

liv - ing with plen - teous-ness, Thou fill - est with

p *cres.*

colla voce. *p* *cres.*

molto cres. ff sostenuto.

plenteousness, Thou fill-est all things liv-ing with plen-teous-ness.

ff p

ALL THE BASSES.
Lento, quasi Recit. mf dim.

Who-so is wise will pon-der these

Lento.

increase *Sv.* *p* *Gt. Diaps.*

slargando.

things, and they shall un-der-stand the lov-ing-kind-ness of the

Sv. 8 & 16 ft. *Full Sv.* *colla voce.*

FULL.
Allegretto giojoso.

Praise the Lord, O my soul, and all that is with-in me, praise, praise His

Praise the Lord, O my soul, and all that is with-in me, praise, praise His

Praise the Lord, O my soul, and all with-in me, praise, praise His

Lord. Praise the Lord, O my soul, and all that is with-in me, praise, praise His

Allegretto giojoso.

Gt. f *ff*

mf *cres.* *mp* *solenne.*
 Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all . . His
mf *cres.* *mp*
 Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all His
mf *cres.* *mp*
 Ho - ly Name. Praise thou the Lord, O my soul, and for - get not all . . His
mf *cres.* *mp*
 Ho - ly Name. Praise thou the Lord, O . . my soul, and for - get not all . . His
mf *cres.* *mp* *solenne.*

be - ne - fits. Who sav - eth Thy life, Thy life from de - struc - tion! And crowneth Thee with
mf *DEC.* *CAN.*
 be - ne - fits. Who sav - eth Thy life from de - struc - tion! And crowneth Thee with
mf *DEC.* *CAN.*
 be - ne - fits. Who sav - eth Thy life, Thy life from de - struc - tion! And crowneth Thee with
mf *DEC.* *CAN.*
 be - ne - fits. Who sav - eth Thy life from de - struc - tion! And crowneth Thee with
mf *DEC.* *CAN.*

dim. *FULL* *rit.* *a tempo.*
 mer - cy and lov - ing-kind-ness! Who sa - tis - fi - eth Thy mouth with good things. Praise the
dim. *FULL* *rit.* *a tempo.*
 mer - cy and lov - ing-kind-ness! Who sa - tis - fi - eth Thy mouth with good things. Praise the
dim. *FULL* *rit.* *a tempo.*
 mer - cy and lov - ing-kind-ness! Who sa - tis - fi - eth Thy mouth with good things. Praise the
dim. *FULL* *rit.* *a tempo.*
 mer - cy and lov - ing-kind-ness! Who sa - tis - fi - eth Thy mouth with good things. Praise the
dim. *f* *rit.* *a tempo.*

Lord, O my soul, and all that is with-in me praise, praise His Ho-ly Name,

Lord, O my soul, and all that is with-in me praise, praise His Ho-ly Name,

Lord, O my soul, and all with-in me praise, praise His Ho-ly Name,

Lord, O my soul, and all that is with-in me praise, praise His Ho-ly Name,

praise, praise His Ho-ly Name, praise the Lord, praise the Lord.

praise, praise His Ho-ly Name, praise the Lord, praise the Lord.

praise, praise His Ho-ly Name, praise the Lord, praise the Lord.

praise, praise His Ho-ly Name, praise the Lord, praise the Lord.

Praise thou the Lord, O my soul!

Praise thou the Lord, O my soul!

Praise thou the Lord, O my soul!

Praise thou the Lord, O my soul!

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("Messiah") and "Then round about the starry throne" ("Samson"). In the contest for choirs of from seventy to a hundred voices the Wellingborough Temperance Choral Society (Conductor, Mr. J. E. Cutlan) was first, and the Cardiff Blue Ribbon Choir second. The South London Temperance Choir (Conductor, Mr. W. Seemer Betts) won the first prize, and the Nottingham Tabernacle Choir the second, for choirs numbering from forty to sixty. In the class for choirs of from twenty to forty voices, the Clapton Park Sunday School Band of Hope body (Conductor, Mr. J. H. Parish) was considered superior to the Lake Road (Portsmouth) Band of Hope Choir.

ON the 4th ult., at Barnard's Inn, Mr. Dolmetsch brought his all too short series of Concerts to a close with a selection from the works of John Sebastian Bach. These comprised the Suite in B minor for flute, strings, and harpsichord; the Concerto in D for flute, violin, and harpsichord, with string quartet accompaniment; the Sonata in A for violin, harpsichord, and viola da gamba; the Fantasia Chromatica and Fugue for clavi-chord; various smaller pieces for violoncello and for lute, and three vocal pieces with accompaniments for various instruments. Miss Hélène and Mr. Arnold Dolmetsch, Miss A. Milne, Mr. J. A. Milne, and Mr. W. A. Boxall were responsible for the stringed instruments; the flute was in the safe hands of Mr. A. P. Vivian, Miss Florence Monk was the vocalist, and the harpsichord and clavi-chord were respectively played by Miss Ethel Davis and Mr. A. J. Hipkins. The last-named gentleman's performance of that wonderful work, which the late Sir G. A. Macfarren spoke of as the "prophecy of all that is accomplished in the music of the present and all that can be possible in the music of the future—the Chromatic Fantasia" was the feature of the Concert, and was so highly appreciated that an encore—in the shape of the first Prelude from the "Forty-eight"—had to be given.

MR. JOHN THOMAS'S annual Concert, by reason of the prominence given to the instrument of which he is such an able professor, had attractions of a special nature that were not ignored by the music-loving public. At St. James's Hall, on June 28, a band of twenty-four harps, played by young ladies, assembled on the orchestra, and with much precision and unanimity of feeling gave arrangements of the "Marche Solennelle" of Gounod and the "Marche Funèbre" of Chopin, as well as a new Minuet and Trio from the pen of Mr. H. J. Timothy. These essays were warmly applauded by the large audience. Besides playing solos to which his name was attached, Mr. Thomas accompanied some of the songs, among them his elegant setting of Byron's "There be none of Beauty's daughters," the vocal portion of which was rendered with such charm by Mr. Ben Davies as to obtain an encore. Others who had no cause to complain of the reception accorded their efforts were Miss Catherine Williams (the John Thomas Welsh scholar at the Royal Academy of Music), Mrs. Mary Davies, Miss Mary Thomas, Mdle. Clara Eissler, Mr. Dyved Lewys, and Mr. Edward Owen.

SIGNORINA ESTRÈLA BELINFANTE, at her Afternoon Concert at St. James's Hall, on June 30, was able to boast the presence of Signor Pietro Mascagni as an accompanist. The composer of "Cavalleria Rusticana" assisted the *beneficiaire*, who has a well-trained mezzo-soprano voice, in her refined rendering of an air from "L'Amico Fritz" and the recitative and air "Amici, quel lamento" from Gluck's "Orfeo." He also accompanied Signor Maldura in pleasing mandoline solos. Mr. Eugène Oudin charmed his hearers with Massenet's "Pensée d'Automne," and Mr. Ben Davies rendered "Salve dimora" ("Faust") in his most felicitous manner. In Mascheroni's "Ave Maria" (with the composer at the pianoforte) Madame Marie Duma was excellently suited. A transcription of Saint-Saëns's "Danse Macabre" was performed with spirit by the juvenile pianists, Signorine Rosina and Bice Cerasoli, and a fair share of favour was reserved for the violoncello playing of M. Joseph Hollman. The Meistersingers' Bijou Orchestra and the Polymnia Ladies' Vocal Quartet won commendation not only for ability, but for the variety their pieces imparted to the programme.

MADAME INVERNÏ'S Afternoon Concert at St. James's Hall, on the 3rd ult., was equally attractive in the instrumental and vocal departments. As solo pianist M. Slivinski

played with neatness Mendelssohn's "Variations Sérieuses" and pieces by Chopin, Liszt, and Rubinstein; Mr. Leo Stern won hearty commendation for his rendering of a violoncello Pastoral of his own composition and Davidoff's "Am Springbrunnen"; and Mdle. Yrac delighted a large assemblage by her ability as a violinist. Madame Invernï's agreeable contralto was heard in the air from Saint-Saëns's "Samson et Dalila," "Mon cœur s'ouvre à ta voix," and in a cycle of love songs by Guy d'Hardelot, entitled "Elle et Lui," the accompaniment to the latter being played by the composer. To these pieces she did the utmost justice. For the last number of the cycle, a duet (in which the Concert-giver was joined by Mr. Isidore de Lara), repetition was demanded. Miss Macintyre, after *Santuzza's* air from "Cavalleria Rusticana," gave the waltz from "Romeo," and Mr. Philip Newbury was successful in Mr. Edwin D. Lloyd's new song "Concord."

MR. A. J. SLOCOMBE'S Recital of Chamber Music, at St. Martin's Town Hall, on the afternoon of the 8th ult., had an excellent commencement with Brahms's masterly Quintet for pianoforte and strings (Op. 34), played with correct appreciation of the effect intended by Miss Adelina de Lara, Messrs. A. J. Slocombe, W. Sutcliffe, A. Hobday, and B. P. Parker. The representatives of the strings also displayed marked efficiency in the concluding work, Haydn's Quartet in D, No. 35. In his solo efforts—Schumann's "Gartenmelodie" and Gade's "Capriccio"—Mr. Slocombe gave proof of complete command of the resources of his instrument, together with qualities not always possessed by violinists who have acquired a reputation for executive facility. Mr. Alfred Hobday distinguished himself by an eminently refined rendering of Vieuxtemps's "Elégie" for viola, and Miss de Lara's finished style was apparent in three of Schumann's expressive *morceaux*. Relief to the instrumental works was afforded by songs from Mr. James Bovett, who earned approval by his sympathetic delivery of Handel's "Where'er you walk."

TRINITY College, London, made a creditable display at the Students' Orchestral Concert, at Princes' Hall, on the 15th ult. The Overture and Nocturne of Raff's "Italian Suite," Gounod's Saltarello, and the accompaniments to several difficult works yielded testimony to obedience to the wishes of the Conductor, Mr. F. Corder. Madame Blanche St. Clair in two movements of Sterndale Bennett's Concerto in F minor, Miss Eleanor Shuttleworth in Liszt's "Twelfth Rhapsody," Mr. Albert Ketelbey in the *Adagio* and *Rondo* of Beethoven's E flat Concerto, Miss Marion Clapton in Schumann's "Concertstück," and Master Sydney Faulks in a Violin Concerto by De Beriot, demonstrated that their ambition was not of the kind that "o'erleaps itself," though each has still, in varying degree, something to learn. Mr. Ketelbey further showed promise in another branch, that of composer, by means of a song, "At Parting's Hour," entrusted to Miss Helen Vivienne Ambrose.

THE annual Concert of the Violin Classes at the Birkbeck Institution was held on the 19th ult., and again afforded its members the opportunity of displaying the results of the admirable and painstaking tuition received from their able instructor, Mr. T. E. Gatehouse, in a selection of favourite melodies by S. Jarvis, and in the ever-popular Intermezzo from "Cavalleria." Mr. Gatehouse's contributions, comprising Van Bieën's "Broken Melody," Wieniawski's Mazurka, and a Gavotte of Rameau, were received as usual with much favour, and in a transcription of Schubert's "L'Addio," in which he displayed great pathos and beauty of tone, he was enthusiastically encoored. The vocalists were Miss Lilian Burden, Miss C. Taylor, and Mr. James Kift, who also acted very ably as accompanist in Dr. Mackenzie's music to "The Dream of Eugene Aram," which was recited with great dramatic power by Mr. Charles Fry.

THE numerous musical services of St. Peter's Festival week this year at St. Peter's, Eaton Square, culminated in a full performance of Mendelssohn's "St. Paul." A complete orchestra (composed chiefly of the best English professional players) and a well-trained chorus, consisting of the three united Parish choirs, gave a really fine rendering of the work, under the *bâton* of Mr. W. de Manby Sergison, Organist and Choirmaster of St. Peter's. Dr. G. J. Bennett,

Organist of St. John's, Wilton Road, gave admirable assistance at the grand organ. The part of the *Apostle* was taken by Mr. T. Fidge, who showed much promise. Mr. James Leyland made an excellent impression in his declamatory rendering of "Be thou faithful unto death," and the familiar "But the Lord is mindful" was well sung by Master Pearman. The soprano solos were also efficiently sung by Masters Weatherley and Jackson.

MR. E. VAN DER STRAETEN gave a Concert in aid of the building fund of the North-East London Institute and School of Music, at St. Martin's Town Hall, on Friday, June 30. The programme included some part-songs for female voices from the pen of the Concert-giver; the first one, Longfellow's "Curfew," well reflects the sombre words, and the music appears improvised rather than "made." The other songs, though less interesting, are flowing and melodious. Benjamin Godard's Sonata in D minor (Op. 104) for pianoforte and violoncello opened the Concert; the music is characteristic of the composer, but, speaking generally, the thematic material is more interesting than are the thematic developments. The work was played somewhat boisterously by Messrs. Algernon Ashton and Van der Straeten. The Concert concluded with Raff's Quintet, for pianoforte and strings, in A minor (Op. 107).

MIDDLE. MATHILDA ENEQUIST offered a selection of pieces of divers schools at her Concert at Collard's Rooms, on the 14th ult. Her own contributions included the recitative and air "Bocage épais," from Halévy's "Les Mousquetaires de la Reine," an Ave Maria by C. Paston Cooper (a tasteful performance, repeated by general request), and some Scandinavian melodies. In each of these, exceptional natural gifts were supplemented by artistic intelligence. From M. Strelezki's compositions were drawn "When twilight comes," rendered by Madame Marie Belval; an entirely new song, "Last Year," written for Madame Blanche Vera, and a new Serenade for pianoforte, played by Signor Carlo Ducci. The other vocalists were Mr. Frederic Penna and Mr. John Bartlett, and violin solos were supplied by Signor Arrigo Bocchi.

THE Musical Artists' Society gave its sixty-sixth Concert at St. Martin's Town Hall on June 26. The performances were very unequal and in some instances amateurish to a degree, while Schubert's lovely E flat Trio (Op. 100) received very bad treatment indeed. Bennett's charming Chamber Trio in A (Miss Lily Tyler, Messrs. Buziau and Albert) and Schumann's Andante and Variations in B flat for two pianofortes (Misses Maud Wilson and Llewella Davies) were excellently rendered, as was also a musicianly but somewhat old-fashioned Suite by Mr. Walter Macfarren. This was played by Miss Davies. Of the various novelties produced there was not one which calls for special notice. The most meritorious was a Pianoforte and Violin Sonata by Mrs. Susan Trew, well played by the composer and Mr. René Ortmans.

A NEW amateur orchestra, recently formed by Mr. J. B. Smart, gave a Concert at St. Thomas's Schools, Portman Square, on June 27. The orchestra, comprising nearly forty players, showed the results of very careful training on the part of the Conductor, playing well together and indicating capabilities of expression, especially in the Dances in German's "Henry VIII." music and Hermann's Overture "Le Diadème." A violin solo, De Beriot's "Scène de Ballet," given by a youthful member of the orchestra, Master Harry Whittaker, deserves special recognition as showing great promise; and the flute solo by Mr. E. Rourke also met with much favour. The vocalists were Miss Ada Potter, Miss Jennie Carr, Mr. W. C. Peskett, Mr. G. Newton, and the Berners Quartet.

MR. WILHELM GANZ gave his annual Concert at the Grafton Galleries on the afternoon of the 11th ult., a high-class miscellaneous programme being as usual provided. The Concert-giver was associated with Messrs. Johannes Wolff, Emil Kreuz, and Hollman in Mozart's Pianoforte Quartet in G minor, all the instrumental artists named played solos, and a long list of vocalists included the names of Madame Fanny Moody, Miss Clara Butt, Miss Marie Brema, Mr. Ben Davies, and Mr. Eugène Oudin. Some

disappointment was caused by the receipt of a telegram from Madame Albani stating that she could not appear, but the fashionable audience had certainly an excellent entertainment of its kind, both in respect of quantity and quality.

A CONCERT was given on Thursday evening, the 13th ult., at the Lecture Hall, Berwick Street, by Mr. Henry A. Evans, Organist of Eccleston Square Church, assisted by the choir and friends. The programme included Macfarren's "May Day," Romberg's "Toy Symphony," and the Overture and three Dances from German's "Music to Henry VIII." The principal vocalists were Miss Bessie Spells, Mrs. Woodhouse, Mr. E. Humphries, and Mr. Wingrove Ives. The string band of the Chelsea Amateur Musical Society rendered good service. Miss Ursula C. Gross and Miss Adams were efficient accompanists. Mr. Joseph Somes and Mr. H. A. Evans conducted.

THE Midsummer Examinations of the College of Organists for Fellowship and Associateship have been very largely attended. The following gentlemen have gained the F.C.O. diploma:—Ivor A. Atkins, Hereford; F. Barton, Bowness-on-Windermere; H. J. Dawson, North Berwick; L. Ellis, Leicester; T. H. Ingham, Ashton-in-Makerfield; F. G. Sanders, Clapham; J. F. Shaw, jun., Upper Holloway; J. C. Wainwright, Guildford; H. Wharton Wells, Richmond, Surrey. The A.C.O. list was not completed at the time of going to press. The diplomas were duly presented by Mr. F. Gerard Cobb and Dr. J. C. Bridge.

MISS MABEL ELLIOT and Miss Olga Racster gave an Orchestral Concert at Princes' Hall on June 27, assisted by Mr. Bantock Pierpoint, Mr. P. Newbury, and the Meistersingers' Orchestra, ably conducted by Mr. Norfolk Megone. Miss Elliot, who has a carefully trained soprano voice, was heard in songs by Handel and Mozart, and Miss Racster, a violinist of considerable ability (pupil of Marsick and Ysaÿe), played Vieuxtemps's Fourth Concerto, Bruch's "Fantasie Écossaise," and Beethoven's Romance in G. The orchestra rendered the accompaniments with delicacy, and played Weber's "Oberon" Overture and Grieg's "Peer Gynt" Suite (No. 2).

AN agreeable Concert was given by Mr. Alfred Gallrein, a very able violoncellist, at the Steinway Hall, on June 29. The player has a fine tone and executive powers above the average, and he was heard to much advantage in a Sonata in D minor by Corelli, and in minor pieces by Popper, Fischer, Godard, and Boccherini. The programme included Beethoven's Trio in D (Op. 70, No. 1), in which Mr. Gallrein was assisted by Messrs. Schönberger and Johannes Wolff, the artists last-named contributing solos with much effect. Songs were added by Miss Liza Lehmann, Miss Agnes Janson, and Mr. Lawrence Kellie.

MRS. LAYTON gave her annual Students' Concert on the 18th ult., at the Chelsea Town Hall. A long and diversified programme was provided, including Macfarren's "Songs in a Cornfield," sung by the ladies' choir; duets for two pianofortes by Saint-Saëns, Moscheles, Weber; Mr. Henschel's new vocal quartet, and other pieces of interest. During the interval Mr. Orton Bradley distributed the certificates of the Associated Board of the Royal Academy of Music and the Royal College of Music to fourteen students. The hall was filled by a large and attentive audience.

THE Terminal Examinations at the Royal College of Music were completed on the 24th ult., and the Council Exhibitions, &c., were awarded as follows:—£15, divided between Katharine Sims (pianoforte), £10, and Lawrence A. Cane (organ), £5; £20 to Agnes L. Lewis (pianoforte); £10 to Rebecca B. Harvey (pianoforte); and £10 to Herbert C. Morris (organ). The pianoforte presented by Messrs. Brinsmead and Son was awarded to Maud Branswell (scholar), and the London Musical Society's Prize for singing, value £3 3s., to Albert H. Archdeacon (Liverpool scholar).

ON the 5th ult. a Concert was given by the Misses Greenhill, at Collard's Rooms. Miss Christine Greenhill was successful in her pianoforte solos, as was also her sister, Miss Bessie, on the violin. Mr. Clement Hann

took part in the concerted pieces, and was much applauded for his solos on the violoncello. The vocalists who assisted were Mlle. Marie de Lido, Madame Marie Belval, Mr. Bantock Pierpoint, and the Polymnia Quartet, the last-named party of ladies giving special satisfaction. Mr. F. H. Hankins accompanied.

BENEDICT'S Oratorio "St. Peter" was sung at St. Peter's Church, Brockley, on St. Peter's day, by the choir of the church, assisted by members of the St. Peter's Choral Society, under the direction of Dr. C. J. Frost, the Organist and Choirmaster, Mr. J. Curran accompanying on the organ. The solo parts were sung by Miss Crowden, Miss Maud Pawle, Mr. W. F. Sarjeant, and Mr. E. N. Davis. The work was very well rendered and reflected credit on all concerned.

On the 20th ult. a Concert, arranged by Mrs. Wilcox, of Kilburn Priory, was given at the Hampstead Conservatoire, on behalf of the *Victoria Fund*. Among the vocalists were Misses Aubrey, Alice Hill, and Messrs. Pope and Ley. Mr. Robert Carrodus delighted the audience with some violin solos, and also played a violin obligato to one of Miss Aubrey's songs. Mr. Richards accompanied.

MESSRS. ALGERNON and FRANK LINDO gave a Concert at Steinway Hall on the 4th ult., assisted by Madame Lucille Saunders, Mr. Johannes Wolff, Miss Lillian Florence, Miss Daisy Defries, Mr. Charles Copland, and other artists. The principal number was a new cantata by Mr. A. Lindo, entitled "A Falling Star," a meritorious work which was well received.

MR. CHARLES SANTLEY was due in Cape Town on June 28, and when the mail left that day for England all the seats for his first two Concerts had been sold. The South African tour is being managed by Mr. Carlyle Smythe.

The Sunday Organ Recitals at the People's Palace, London, will be discontinued during the present month. They will be resumed on Sunday, September 3, when the usual two Recitals, afternoon and evening, will be given by Mr. B. Jackson, Organist of the People's Palace.

The Competition for the Charles Lucas Medal took place at the Royal Academy of Music on the 15th ult. The examiners were Messrs. E. Ford, Edward German, and G. Jacobi (Chairman). There were twelve candidates and the Medal was awarded to Hermann F. Löhr.

An interesting Concert was given at the Meistersingers' Concert Hall, on the 1st ult., by the Dutch violoncellist, Mr. Jan Mulder. Among the artists who assisted were Miss Otta Brony and Miss Agnes Bartlett.

The Lively dinner of the Musicians' Company is to take place on October 31, when the Silver Medal of the Guild will be presented by the Master to Miss Llewela Davies of the Royal Academy of Music.

REVIEWS.

The Beethoven Cramer. A selection of Studies by J. B. Cramer, with Comments by L. van Beethoven, and Preface, Translation, Explanatory Notes and Fingering by J. S. Shedlock, B.A. [London: Augener and Co.]

FEW recent writers have done more to increase our knowledge of Beethoven *qua* artist than Mr. Shedlock, as readers of THE MUSICAL TIMES have good reason to know. It was therefore fitting that he should be the first to give to the world these comments, the preservation of which we owe to the care of Beethoven's friend and pupil, Anton Schindler. "In the Berlin Royal Library," says Mr. Shedlock, in his preface, "there is a (Haslinger) copy of Cramer's Etudes, with comments, some signed 'Beethoven,' some with initials 'A. S.,' in the handwriting of Schindler. This copy, before it came into the possession of the Berlin Library, belonged to Schindler." From a passage in his "Biographie" it seems clear that Schindler had seen the comments in Beethoven's own handwriting, but whether he copied them or wrote them from memory is not known.

The Studies treated by Beethoven are Nos. 1 to 9, 12, 13, 15, 16, 18, 21, 23, 24, 27, 29, 30, and 41, and Schindler tells us that he prepared them for his nephew to study from, and "that he considered the method of treating them indicated by him as the best preparation for his own works."

Beethoven was dissatisfied with all the pianoforte methods in use at that time, and once said to Dr. Breuning: "I had a mind to write a Pianoforte School myself, but I found no time." Had he ever carried out this intention we have Schindler's assurance that Cramer's Studies would have formed the most important part of the practical examples. "He regarded them as the chief basis of all genuine playing." The master, we need hardly say, has not been alone in holding this opinion—the greatest teachers have viewed with each other in praising these Studies. Dr. von Bülow, who has issued a critical edition of fifty of them, speaks of their "priceless value" and "lasting importance," and Mr. Dannreuther remarks that Cramer "must be considered one of the fathers of the church of pianoforte playing, and worthy of consultation at all times." In view of Schindler's knowledge of the master's opinion, a question naturally suggests itself: "Why," it will be asked, "did he not publish these comments years ago?" His answer is given in an introductory passage which he has prefixed to the volume now in the Berlin Library, and deserves the most careful consideration:—

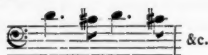
"Should the question arise why I did not make practical use of all these Studies, and in the interest of Beethoven's music publish them, let this serve as answer: That for the last thirty years the ruling tendency in pianoforte playing, which is alone concerned with technique, would have taken no note of an entirely opposite method. Another generation must come which will endeavour to grasp the spiritual meaning of instrumental music of every kind, and by that means only will a way be opened to the understanding of Beethoven's intentions. Musicians with strong powers of discrimination will understand this; for my part I can affirm that this way, nevertheless, is one of great difficulty. . . . If ever any one should deal with the copy of Cramer's Studies under notice, I would herewith issue the request that he carefully weigh the state of musical matters before making public this totally different way of treating pianoforte music. If published at the wrong time it will meet with the fate of neglect and be for ever lost."—ANTON SCHINDLER.

Reading the above and duly considering the injunction conveyed in its last lines, Mr. Shedlock carefully weighed the "state of musical matters" now prevailing, and concluded that these comments might safely be released from their long seclusion. For our own part, he think they should have been made public long ago—say in 1870, which witnessed the hundredth anniversary of Beethoven's birth. They are none the less welcome for coming late, however, especially as at no time has the music of the Bonn master found so many admirers, or been so earnestly studied as now. "In these days," says Mr. Shedlock, "no hint from the greatest of musicians helping us towards a proper understanding of his works will run any danger of being neglected." Now the most important "hint" conveyed by these comments is derived from the remarkable fact that Beethoven does not shrink from suggesting alterations in Cramer's text in order to obtain effects not actually indicated by the latter. It is plain that he regarded the notation as no more than a partial revelation of the composer's intention, for in his comments to Study 16 he says: "In some places I again mark a V—all nuances cannot be indicated: neither can they in other pieces." The master does not, of course, suggest alterations of the notes themselves, but of their force and duration, the results being a great accession of rhythmic and melodic life, and a general increase of polyphonic effect. To give one example of many. Cramer wrote—



In this, says Beethoven, "the first note of the first triplet and the third note of the second triplet must be connected

together in the best possible manner so that the melody may stand out thus—



The finger, therefore, must remain on the long note."

It will be urged by some, no doubt, that sanction from so high a quarter of the licences indicated in these comments is not free from danger, and this, of course, is true. On the other hand, those who feel predisposed to take liberties with Beethoven's text in obedience to impulses of a momentary kind will learn from his treatment of Cramer's Studies what sort of "liberties" he would have sanctioned in the case of his own works. They will see that all his suggested emendations had their origin in a central idea and were directed to the same end. If they treat his works as reverently as he treated Cramer's and approach their task as well equipped as he, we shall not have much to fear from the "Beethoven Cramer."

The Parish Choir Book. Nos. 127—133.
[Novello, Ewer and Co.]

THE first of the present instalment of this very useful series of church compositions consists of a setting of the Evening Canticles by Oliver King (Op. 82), based on orthodox lines, and not remarkable until the Gloria Patri, which commences with striking effect in D and passes through E minor to G, F, E major, A minor, and thence, by an effective chromatic progression, back to C, the key in which the Service is written. This Gloria is repeated in the Nunc dimittis. The next number is another setting of the Magnificat and Nunc dimittis in D, by J. Christopher Marks, very spirited and effective regarded in a strictly musical sense, but careless, to say the least, in regard to the accent of the words. The stress is laid on the last syllable of the words "magnify," "Saviour," "handmaiden," and "blessed," and on the first syllable of the word "without." Mr. Marks shows such manifest evidence of ability that it is worth while to indicate these defects in order that he may avoid them in the future. No. 129 is a simpler setting of the Evening Canticles by A. Herbert Brewer. It is in the key of A and is remarkable for brightness and careful attention to matters of accent. Six Kyries by George Calkin, written in musicianly style and melodious, form the contents of No. 130. The next number is a setting of the Te Deum by E. Burritt Lane, written in ordinary four-part harmony, but very bold and effective, especially as regards transitions of key. In No. 132 we have yet another setting of the Magnificat and Nunc dimittis, by Charles Edwards. It was composed for the special Sunday Evening Choir at St. Paul's Cathedral and is of studied simplicity, but is not on that account ineffective, being smooth and flowing, the voice parts being to a large extent in unison. Far more elaborate is a setting of the Evening Canticles by Horatio Parker, which is the last on the present list. This Service is suitable for festival occasions, and contains many effective episodes, though it is written for full choir throughout.

The Orpheus (New series). Nos. 243-254.
[Novello, Ewer and Co.]

ALTHOUGH the popularity of the glee and the part-song for male voices is generally supposed to have declined since the early years of the present century, it must still be considerable, judging from the constant stream of new compositions. We will draw attention, briefly, to the leading characteristics of the dozen pieces above indicated, which are among the latest additions to a time-honoured series. No. 243, "Echoes," by Oliver King (Op. 54, No. 1), is a simple but elegant part-song of the German pattern, in two verses, the words being by Thomas Moore. The next, "May Morning," by Theodore Distin, is equally unpretentious, but rather more sentimental in character. Of greater length, though certainly not of greater difficulty, is "A Soldier's Song," words and music by Hamilton Clarke, a very lively and spirited composition, with a refrain in the style of a military march. Sung with energy, this piece would prove extremely effective. The same composer's "Midnight and Noon" (No. 246) is very slight, but it contains a striking transition

from the key of B flat to G flat, and then back to B flat, *pianissimo*, at the conclusion of each verse. No. 247, "Go, happy rose," by F. Iliffe, is more elaborate than any of the foregoing, and is a very expressive setting of verses by Herrick. Another version of the same piece, but for mixed voices, is published in Novello's Part-Song Book, No. 645. No. 248, "The wintry winds are blowing," is a vigorous piece, suitable for the Christmas season, and should be borne in mind when conductors are seeking for novelties during the ensuing autumn. There is a spirited pianoforte accompaniment, but it may be dispensed with if required. The words of "The three jolly pigeons," by Harvey Löhr, are of course taken from "She stoops to conquer." The music, in 6-8 measure, is appropriately cheerful and simple, and a comic effect is produced by the voices answering one another at the nonsense words "To roddle, to roll." No. 250, "Where sunless rivers weep," by Charles N. Naylor, a setting of verses by Christina Rossetti, is a dirge, written in a suitably serious style and strikingly simple, though not wanting in expressiveness. Far more cheerful is "Come, my dear one," by J. Varley Roberts, a bright and tripping serenade, certain to please those who appreciate unsophisticated tune. No. 252, "A Lovers' Council," by F. H. Cowen, is a setting of some very sentimental lines, the music being entirely in the composer's usual refined and melodious style. No. 253, "The trysting tree," by George J. Bennett, is also quiet and expressive rather than vigorous. The words are taken, by permission, from "Folium Silvula." The same composer's "I love my Jean," which is the last of the present instalment, is a simple and appropriate setting of lines by Robert Burns, Dr. Bennett having judiciously refrained from adopting the somewhat hackneyed phraseology of Scottish music.

Loewe-Album. Ballads (Alb. B. Bach). Vol. III.
[Berlin: Schlesinger.]

IN the preface to his interesting book "The Art Ballad," Mr. A. Bach indicated his intention to speak, sing, and write about Loewe, in order to rescue his ballads from the undeserved neglect into which they have fallen; and, since then, he has proved as good as his word. We have now before us, in the form of a third volume of ballads, the latest proof of his industry and zeal. Of the seven ballads contained in it, "Prince Eugen" is striking both as regards rhythm and harmonic colour; the composer has made use of a national song in 5-4 time. The setting of Goethe's "Wedding Song," which, as Mr. Bach justly remarks, "demands considerable technical ability, both in the vocalist and in the pianist," is full of character, and is, we are told, a special favourite among the composer's admirers. Of "Herod's Lament for Mariamne," in the mournful key of E flat minor, Mr. Bach has given a long analysis in his book. This is one of the composer's finest efforts, and it was a great favourite with Mendelssohn. Of Byron's Hebrew Melodies, his sister Fanny wrote: "I had to prevent his setting to music these poems of Byron, as Loewe's music to them is already sublime; and brother Felix has obeyed." All the ballads, in fact, seem to deserve notice, and of the three volumes issued by the Schlesinger firm we consider it the most interesting. In a valuable Introduction Mr. Bach ventures to break a lance with Wagner. The latter, in his "Essay on Actors and Singers," expresses the opinion that the Italian *bel canto* cannot be employed in connection with the German language. To this our author boldly replies that "a German vocalist who does not possess a finished *bel canto* will never be able to render with artistic effect the farewell to the Swan in 'Lohengrin,' or the love-song of Siegmund in the 'Walkyrie.'"

Bibliography of Wagner's Leit-Motives and Preludes.
[Waterlow Bros.]

THIS little pamphlet opens with a short history of the Leit-Motive, showing, at any rate, that Wagner did not invent it. A formidable list of motives used by Wagner in his various works is given. Some are reasonable enough—as, for instance, the "Curse" motive of the "Nibelungen" or the "Death Poem" motive of "Tristan"; but might not the enemy scoff at such names as the "Cooking" or the "Crawling" motive, or the "Intoxicated Gestures"

theme? There are some "Commentaries" by the Chevalier Choreligio on "Lohengrin" and "Parsifal," showing their metaphysical and religious meanings; also a translation of Wagner's "keys" to his Preludes. Most of the comments are extremely interesting, but some—as, for instance, the remark that the "Lohengrin" Bridal Chorus, "with its telling and supremely happy orchestration, is more powerful than any sermon"—are more curious than edifying.

Albumblätter für Pianoforte. By Algernon Ashton. Op. 48. [Hamburg: Cranz.]

Drei Klavierstücke. By Algernon Ashton. Op. 53. [Berlin: Ries and Erler.]

Fünf Lieder für eine Singstimme. By Algernon Ashton. Op. 55. [Berlin: Simrock.]

Vier Lieder für eine Singstimme. By Algernon Ashton. Op. 59. [Berlin: Ries and Erler.]

MR. ALGERNON ASHTON'S compositions show a marked tendency in the direction of the modern German school, of which Brahms is the greatest exemplar, and that is perhaps the principal reason why he has only obtained recognition as yet within a somewhat limited circle, notwithstanding his unquestionable ability. His album leaves are four in number, and are noteworthy for excellence of workmanship and musicianly expressiveness; but they have the air of transcriptions of orchestral pieces rather than compositions originally intended for the pianoforte. The Clavierstücke are of similar calibre, but on the whole more pleasing because more spontaneous. They are concert rather than drawing-room pieces, and are not within the means of elementary players. Both the collections of songs may be warmly commended to the notice of vocalists whose tastes soar above commonplace shop ballads. Mr. Ashton has evidently made the best German composers of *Lieder* his models, and there is not a single example that does not exhibit musicianly qualities, though in respect of melodic beauty they, of course, vary considerably. Part of the effects are gained by the accompaniments, which, on the whole, are not easy. The original German words by several writers embody a number of poetical conceits, and English versions are provided from the pen of Diana V. Ashton.

Wedding March, by William Creser. *O Perfect Love*; Anthem, by Joseph Barnby. [Novello, Ewer and Co.]

THESE two compositions formed part of the musical portion of the Royal Wedding Service, the march being specially composed in commemoration of the auspicious event. Dr. Creser's piece is in the ordinary march form, the principal section being in C and the trio in F, the customary subdominant key. It is simple and dignified in character and thoroughly English, as befits such a national occasion. The anthem, which forms No. 380 of Novello's Octavo Anthems, and has been already noticed, is hymn-like, devotional, and expressive, being fully worthy of its distinguished composer. The original is in four-part harmony, but we have also before us an edition for voices in two parts, with staff and tonic sol-fa notation, and an arrangement as an ordinary Psalm tune.

FOREIGN NOTES.

It seems that the state of Dr. Hans von Bülow's health is still far from satisfactory, the lengthy and painful treatment which he has been undergoing for weeks past having as yet failed to effect the wished-for result. All admirers of the great, albeit eccentric, artist, chief of German conductors and most enthusiastic and sincere champion of all that is great and noble in music, will hope that he may soon be restored to perfect health.

A new four-act opera, "Narciss Rameau," by Julius Stern, has been accepted for performance at the Frankfort-on-Main Opera House.

Herr Otto Lohse, of the Riga Stadt-Theater, has been appointed to the post of First Conductor at the Hamburg Stadt-Theater, which is in many respects the foremost stage in Germany, more important novelties having been produced there in recent years for the first time than perhaps at any other similar Institution. Herr Lohse is a pupil of Professors Wüllner, Rieschbieter, and Grützmacher, and was formerly a violoncello player at the Dresden Opera.

Herr Felix Draeseke has just completed a new grand opera, "Bertrand de Born." The plot is founded on a well-known poem by Uhland, and the composer is his own librettist.

One of the prize operas in the late Gotha competition—viz., Paul Umlauf's "Evanthia"—enjoys the advantage of an excellent libretto, of which the composer is the author. Two noble Greek youths, *Euthymios* and *Dimitrios*, swear eternal friendship, and, in accordance with a Greek custom, their solemn vows are "consecrated" by a noble maiden, *Evanthia*. Both love *Evanthia*, who is related to *Euthymios*; the latter demands of *Dimitrios*, as a first proof of his friendship, that he ask *Evanthia* to become his, *Euthymios's*, wife. *Dimitrios*, who thinks his love for *Evanthia* hopeless, consents with a heavy heart. When he approaches the object of his and his friend's passion, she, who loves *Dimitrios*, concludes that he has come to confess his own love, and in her joyous excitement she pronounces the "yes" ere she becomes aware that it is *Euthymios* who, through his friend, asks for her hand. When she learns the terrible truth her pride forbids her to retract and declare her love, and the betrothal is duly celebrated. *Evanthia* and *Dimitrios* both steal away from the feast and accidentally meet. In a grandly conceived duet they declare their love and say a last farewell. *Euthymios* comes upon the scene and overhears them. In his passionate grief he prays to Heaven to show him a way out of the complication. He is interrupted by an old peasant, who announces that their enemies, the Turks, have invaded the country and are encamped close by. *Euthymios* quickly gathers a band of valiant youths, and himself volunteers to ascend a dangerous mountain path, from which he throws a firebrand into the enemy's camp. He thus enables his companions to attack and rout the Turks. While the women and maids are anxiously awaiting the issue, the youths return with shouts of victory, but their leader is brought in wounded to death. His last wish is for the union of *Evanthia* and *Dimitrios*. Such a plot should prove a welcome and wholesome change from the stories of conjugal infidelity, vice, and brutality to which the composers of the "new Italian" school are treating us *ad nauseam*. "Evanthia" has been accepted for performance at the Dresden Court Theatre, while Forster's "Die Rose von Pontevedra," which shared the prize with "Evanthia," will be given at the Royal Opera, Berlin. The latter Institution has also accepted a one-act opera by Victor Hansmann, on the subject of "Enoch Arden."

Apropos of the "Model" performances of operas at Gotha, of which Umlauf's work is to form one, it is interesting to read that upon its having been doubted whether the enterprise was anything but a commercial one, the "Gothaer General Anzeiger" announced officially that the total expenses will amount to at least 80,000 marks, while the receipts, even if the opera house is completely sold out at each performance, can only yield about 30,000 marks. From this it is evident that the object of the art-loving Grand Duke Ernest, in arranging these performances, was a thoroughly artistic and "ideal" one.

At a Symphony Concert at Düsseldorf a new symphonic poem for orchestra, by H. Willemsen, was lately produced. Its title is "On the St. Gothard," and it has a fantastic and somewhat far-fetched programme.

The Giacomo Meyerbeer and Michael Meyerbeer prizes for composers have not been awarded in Germany this year, none of the works submitted having satisfied the demands of the judges.

More "Bühnenfestspiele"! This time at Würzburg, where, between the 30th ult. and the 15th inst., seven performances of Cyrill Kistler's opera "Kunihild" will be given with specially invited artists, of which Frau Eichberger-Kreuziger, from Dresden, and Herr Julius Malten, from Mannheim, will play the parts of the heroine and hero respectively. Applications for seats are to be made to the Bureau der "Würzburger Bühnenfestspiele," Theater Café, Würzburg. Our readers will remember that we gave a detailed account of some previous performances of this opera in our April number. We hear that Mr. W. Ashton Ellis, the secretary of the London Wagner Society, has prepared an English translation of the text-book. A "Guide through the music," by Professor Hermann Ritter,

has also made its appearance. What more can Herr Kistler desire?

The Boston (U.S.A.) Symphony Orchestra has at last found a new Conductor—viz., Herr Paur, of the Leipzig Stadt-Theater.

A new four-act opera, "Der Zigeuner" ("The Gipsy"), by Richard Stiebitz, was produced at the Berlin Royal Opera on June 21. It appears to be of the type of Nessler's insipid "Trumpeter."

"Herr Eugen" d'Albert seems to have some enthusiastic admirers at Helsingfors in Finland, no less than five important works from his pen having been performed there recently at various Concerts given by the local "Musik-institut"—viz., his Suite for pianoforte (Op. 1), String Quartet (Op. 7), Pianoforte Sonata (Op. 10), Overture to Grillparzer's "Esther" (Op. 8), and the first Pianoforte Concerto (Op. 2).

The diaries of Otto Nicolai, the composer of the "Merry Wives of Windsor," have lately been published by Messrs. Breitkopf and Härtel; but if we may judge from a review of the volume in the *Allgemeine Musikzeitung*, the proprietor of which, Dr. Otto Lessmann, possesses the original manuscript, the editor, Frau or Fräulein B. Schröder, seems to have done her share of the work in a very unsatisfactory manner, Nicolai's "notes" having been Bowdlerised considerably. In spite of this drawback and many inaccuracies, the book is said to be a very enjoyable one.

Max Hesse's "Deutscher Musiker Kalender" for 1893 will contain an interesting feature which the editor seems to have borrowed from a certain champion of the English "new journalism"—viz., a number of biographies, with portraits of well-known musicians, and their replies to a general question: "What do you think of the Future of Music?" Dr. Hugo Riemann, most admirable of music-lexicographers, will contribute a review of the German Concert season.

At the recent *concours* at the Brussels Conservatoire, Miss Mabel Chaplin was awarded a first prize.

At the Berlin Royal Opera Fräulein Huhn, from the Cologne Stadt-Theater, has lately been singing as *Gast*, and has been hailed by some critics as a likely successor to that incomparable artist, Frau Rosa Sucher, whose *Isolde*, *Brünnhilde*, *Kundry*, &c., it is hoped Fräulein Huhn will ere very long equal. "So mote it be!"

A new opera by Hans Huber, entitled "Weltfrühling" (The World's Spring), will shortly be produced at Basle.

At the same place the nineteenth Swiss Sängerefest took place on the 8th, 9th, 10th, and 11th ult. Six thousand singers, belonging to some eighty choral societies, took part.

At Bologna, the Wagnerian stronghold of Italy, a new musical paper has just been founded by the local Wagner Society. It is called *Cronica Wagneriana*, and its editor is Signor Giulio Padorani, a gentleman of considerable literary fame in his country.

Smetana's opera "Die verkaufte Braut" was given at Berlin for the first time on the 1st ult. with great success, although the performance was not a good one. The wonderful freshness, brilliancy, and humour of the music delighted the Berliners, who encored a large number of pieces, of which an exquisite Sextet in the third act proved a perfect gem. Here is an opportunity for an enterprising English *impressario* to secure a genuine "national" opera of the most fascinating type. The work has been accepted for performance at the Berlin Royal Opera. It may not be out of place to remark, *en passant*, that the accent or "Smetana" should be on the first syllable; the word is the Bohemian for "Cream."

The rehearsals for "Lohengrin," which is to be performed at Bayreuth in the summer of 1894, have already begun at the little Franconian Mecca. About twenty-five artists are spending their well-earned holidays there to learn afresh an opera which every one of them, no doubt, has known for years. It may be safely assumed that the performances of this wonderful work at Bayreuth will be as great a revelation, even to the most *blasé* Wagnerians, as those of the incommensurable "Meistersinger" were in 1888.

Bach's "Trauerode," which was some months ago produced by the London Bach Choir, was recently performed in Paris, at a Concert given by M. A. Guilmant.

The Paris Grand Opéra has at last its new set of Con-

ductors. M. Colonne having retired after conducting the eighteenth performance of "Die Walküre," M. Taffanel, the famous flautist, made his *début* as first Conductor at the nineteenth performance of the same work, of which he secured a very fine rendering. M. Madier de Montjau, Conductor of the Conservatoire Concerts, has been appointed second and M. Paul Viardot, a well-known violinist, third Conductor. The first work conducted by M. Viardot was M. Saint-Saëns's "Samson et Dalila," the score of which is dedicated to his mother, Madame Viardot, the celebrated singer.

The orchestra of the La Scala Opera, Milan, is being increased to 110 performers, who will shortly start on a four months' tour through America, where a number of Concerts will be given. Their object, apart from whatever attractions the "almighty dollar" may exercise, is to make Italian art better known in the States. Signor Vanza will be the Conductor. It is said that the choir of the Sistina Chapel, Rome, conducted by Maestro Mustafa, will also travel to Chicago, to give Concerts of sacred music.

Ignaz Brüll's new opera "Schach dem König" will be performed, for the first time on any stage, at the Munich Court Theatre.

At the Paris Opéra Comique two old operas, dating from 1770 and 1769 respectively, have lately been revived—viz., Grétry's "Les deux avarés," and "Le Déserteur," by Monsigny. The performances, especially that of the latter, seem to have left a good deal to desire, in spite of which the music made a considerable impression. Next season it is intended to produce Jean Jacques Rousseau's naïve "Devin du village," which was first produced in 1752, and, by its very simplicity, became epoch-making. "Voilà qui sera piquant, vraiment," as *Le Ménestrel* rightly observes.

The municipality of Pamplona, in Spain, have placed a large marble tablet on the walls of Nos. 19 and 21, St. Nicholas Street, in their town. It bears the inscription: "In this house Pablo Sarasate y Navascues was born on March 10, 1844." It is, perhaps, an unprecedented distinction for a musician to be thus honoured during his lifetime.

A Brazilian composer, M. Azzis Pachero, has written an opera entitled "Moema," which was recently produced at Rio de Janeiro with success.

Gluck's "Armide" is to be performed at the Paris Grand Opéra next season, and a proposal to ask M. Saint-Saëns to write additional accompaniments, to make it suitable for the immense theatre, is being discussed with considerable warmth in our French contemporaries, there being those who rightly think that Gluck stands in no need of such treatment. It will, however, be necessary, at any rate, to transpose some of the music to the modern high pitch to enable the singers to do justice to their parts.

The renowned *prima donna* of the Dresden Court Theatre, Fräulein Therese Maltén, has recently celebrated the twentieth anniversary of her first appearance on the stage. With characteristic delicacy, the lady, whose *Elisabeth*, *Isolde*, *Brünnhilde*, *Kundry*, &c., have become famous throughout the musical world, chose to appear on this auspicious occasion in a new work by a young composer—viz., the "Hochzeitmorgen," by Karl von Kaskel.

The Vienna Männergesangverein, perhaps the finest male-voice choir in the world, will celebrate this month the fiftieth anniversary of its foundation. Brahms, Rubinstein, Bruckner, and Goldmark are said to be writing special works for the occasion, all, of course, for male voices. Very likely this will be the first time that Brahms has ever written a work "to order."

On the 1st ult. the cantatas (six in number) composed by the candidates for the much-coveted Prix de Rome were performed at the Paris Académie des Beaux-Arts. The result of the competition was as follows:—Premier Grand Prix, M. Bloch, pupil of MM. Guiraud and Massenet; Second Premier Grand Prix (held over from last year), M. Büsser, pupil of M. Guiraud; Premier Second Grand Prix, M. Levadé, pupil of M. Massenet.

A monument to the Swiss composer, Louis Niedermeyer, was unveiled last month at Nyon, Lake of Geneva, where he was born in 1802. It is the gift of his son, Baron de Niedermeyer.

At the Paris Grand Opéra the new disposition of the orchestra (the conductor in the midst of the players, and the

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violoncelli and bassi nearest the stage), which had been first tried at the performances of "Lohengrin," and lately again at those of "Die Walküre," has proved so satisfactory that it has been definitely adopted for all future operatic performances.

Mlle. Simonnet, whose delightful impersonation of *Angélique* in Bruneau's remarkable opera "Le Rêve" will be remembered by all who had the good fortune to see it at Covent Garden two years ago, has left the Paris Opéra Comique.

Dr. A. C. Mackenzie's lectures on Verdi's "Falstaff" have been translated into Italian by Signor P. Mazzoni, and are being published in full by our contemporary the *Gazzetta musicale di Milano*.

Even the little island of Heligoland has recently celebrated a musical jubilee—viz., on the 19th ult., the centenary of the foundation of its Theatre.

It is announced that a series of Passion Plays, on the lines of those of Oberammergau, will be given at a village called Hoeritz, in Bohemia. A theatre to accommodate 1,500 spectators has been specially built for these performances, which will take place every ten years.

During the year 1892 there were published in Germany no less than 9,753 musical works, of which 2,885 were for the pianoforte, 2,577 for other instruments, 3,966 for the voice, and 325 treatises, pamphlets, &c., on musical subjects.

A new musical paper is about to be published at Munich under the title of *Allgemeine Kunst-Chronik*. The editors are Herren A. Roesser and H. Molten.

An Italian composer, Signor Ercolani, has written an opera entitled "The Son of Turridu," which is to form a kind of epilogue to Mascagni's "Cavalleria," of which latter work Papa Turridu is, of course, the hero (save the mark!).

Another countryman of the author of "the only Intermezzo," Signor Villafiorita, has boldly set to work to compose another "William Ratcliff," notwithstanding the fact that Mascagni finished his setting of Heine's play some time since.

One of the operas sent in for the late Gotha Prize Competition bears the title of "Ein Traumgebilde" (A dream fancy), and one of its chief numbers is a trio sung by Mozart, Beethoven, and Wagner. Delicious ideal!

The "Liedertafel," at Jena, celebrated on the 1st and 2nd ult. the fiftieth anniversary of its foundation.

The French Académie des Beaux-Arts has awarded the Chartrier Prize for chamber music to M. Gabriel Faure.

On the 15th, 16th, and 17th ult. the Thuringian Sängerbund Festival took place at Erfurt. Some 2,000 singers took part. Mendelssohn's "Festgesang an die Künstler" and Brambach's "Germanischer Siegesgesang" were sung *inter alia*.

We read in a foreign contemporary that the director of the Regio Theatre, at Turin, has suppressed the number "13" in the stalls, because he found it very difficult to dispose of a seat bearing that unlucky figure. The seat is now called No. 12bis, which latter, it is hoped, will bring no ill-luck to even the most superstitious. *Se non è vero, è ben trovato!*

A prize was lately offered at Turin for the best Folksong; it was gained by a young Piedmontese, G. Tavernier, who is studying music at Dresden under Herr Ed. Kretschmer.

The funeral of the late Franz Erkel, whose death we announced in our last number, was made the occasion of a great popular demonstration of the esteem in which the greatest of Hungarian musicians was held. Thousands of his countrymen followed the hearse from the Pesth Opera House, in the hall of which the body had been lying in state, while the bands played a fine Funeral March from his opera "Hunyady László."

CORRESPONDENCE.

MUSIC IN A FRENCH CATHEDRAL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to remark upon one matter in the article of your correspondent on music in a French

Cathedral. Being a lover of Plainsong I most fully appreciate all he says in favour of the old Church Music. But I note this observation:—"Our English Cathedrals are not, and cannot be, on a par with Reims while we lack the grand old hymns which have come down through the centuries," &c. (to the end of the paragraph). I would ask, is this strictly correct? Truly, in one sense, our Cathedrals lack the grand old hymns, not because we have lost them, but because an anthem is always sung in the place of the Office Hymn, and if a hymn should be sung in the daily office it is very doubtful if the right hymn would be sung, and still more doubtful that it would be sung to the Plainsong. There are probably few Precentors who know what is the Office Hymn, or where to find it.

But so far from the hymns being lost, they are printed, both words and music, in the Hymnal Noted, and in the edition of the Hymnal Noted with the Appendix, as published by Messrs. Masters, there is a Table giving the daily office hymn throughout the year. The music of the Hymnal Noted published by Messrs. Novello is taken from the Sarum and Roman books for the most part. I would not say that your correspondent will find in the Hymnal Noted the exact music, note for note, he heard at Reims, because the French Plainsong varies a great deal from the stricter form of the Mechlin and Ratisbon books, and also French Plainsong is not regarded either in the chants or hymns to be as pure as that found in the Sarum Hymnal or in the present Roman. If one examines a French Breviary one sees how very different the many endings of the Tones are from the Sarum and Roman. Then, again, at the French Cathedrals and great Collegiate Churches there is a traditional way of singing the Plainsong, notably so at Paris and Rouen. This traditional way, especially as to the harmony, is, I believe, not in print, and the authorities will not allow copies to be made. I truly feel with your correspondent and say that his remark, "No wonder that hymns, with endless variety of treatment, and with an indescribable charm of unworldly beauty, thrill the soul of the listener and haunt his memory after he has left the church," is one of the strongest arguments in favour of Plainsong. I think I may say safely he would not have so spoken after having heard the tune "Melcombe" (that much abused tune) raced through in what is known as a "hearty way" of singing, and the Psalms and Canticles gabbled to Anglican Chants. I have never yet found the "indescribable charm of unworldly beauty" either in a double or a single Anglican Chant; it may be pretty, but —

I conclude that by the "endless variety of treatment," your correspondent is alluding, among others, to the *faux bourdon* method of singing the alternate verses of the Office Hymn and the *Magnificat*, and to the first of the Vesper Psalms as sometimes treated in the same way. Then again in the *Magnificat* one verse will be chanted by a bass voice, with the alternate verse by the full choir in harmony or *faux bourdon*. But that solemn and devotional way of rendering the sacred office cannot be done without knowledge and without the spirit, and the spirit of Plainsong is lost in our Cathedrals, for it has long since fled. The utmost that is attempted is the occasional chanting of the Psalms to a mangled tone, and perhaps to Anglican pointing.

I know much is being done to make the Plainsong acceptable (I wish with all my heart it were), but at present I fear the spirit and devotion of the music are wanting, and it is just its "unworldliness" which is not pleasing to the world.

H. A. W.

Ipswich, July 10, 1893.

BEETHOVEN'S BLUNDERS (?)

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Mr. Joseph Bennett, writing in the *Daily Telegraph* of the 22nd ult., states that Mr. Silas has communicated to him the discovery of an error in the score of Beethoven's Seventh Symphony. The "discovery" in question is, of course, nothing new; but the matter is one worthy of more than passing consideration, and in the present *saison morte* perhaps idle musicians will not object to read a few words concerning it.

The error (if error it be) takes the following form. In the principal subject of the first movement (the *Vivace*), when this is repeated in *tutti* with semiquaver accompaniment, bars 8, 9, and 10 run thus—



The harmony in bar 8 changes to $\frac{7}{b}$ half-a-bar sooner than is required by the melody, and this peculiar effect occurs on every occasion. But once in the "recapitulation" it seems as if the composer had forgotten his quaint device, for the harmony in the strings changes half-a-bar later than that on the wind, thus—



Now, it will appear obvious to any good practical musician that we have here one of those oversights which might happen to any composer, and the few who notice the discord (it is so transient as to be less ill-sounding than it looks) would be inclined to remedy it; not, as Mr. Silas suggests, by altering the wind parts, but by making the harmony of the strings change at the half-bar as before. Yet he would be a rash man who would affirm that this seeming slip is really a mistake on the composer's part, for there are numerous instances of the same kind of thing in his works. Two famous ones we know to be deliberate; these are the clashing "Lebewohls" in the *Coda* of the first movement of the Pianoforte Sonata (Op. 81), as—



and the comical "false entry" of the horn in the "Eroica" Symphony too well known to quote. But in the Ninth Symphony are no less than three cases in which different chords have been written simultaneously. The first edition of this work teemed with errors of all kinds, as Beethoven was too ill to correct the proofs, but though most of these were corrected later, there are still several which perplex the student to this day. For instance, in the middle of the first movement occurs the following passage—



Bülows used to alter the oboe notes at * from $\frac{G}{E\flat}$ to $\frac{A\flat}{F}$. Liszt used to alter the second violin and viola the reverse way. Either is good, but in England this and the other passages I speak of remain untouched. The second case is the *tutti* of the second *Presto* in the last movement. In the first *Presto* the opening chord is—



a tolerable crushing discord, but in the second Beethoven gives this $\frac{7}{b}$ chord to the brass, and writes—absolutely on the top of it—a dominant minor ninth chord for the rest of the orchestra, so that we get C sharp, D, E, and F, all adjacent notes, sounded together—



For my own part, I believe—seeing that there are two other errors (?) of a like nature in the same work—that this was a genuine mistake, the horn notes not immediately appealing to the eye; but most musicians maintain that Beethoven intended it. In any case, the ear fails to hear more than a crash, which is quickly past.

The third instance is indeed a *crux*, being hard to alter satisfactorily. In the last bars of the 6-4 movement we have—



To alter the wind to C sharp, or the alto voice part to C natural, is alike unsatisfactory. I do not know whether any conductor in this country is aware of these and some thirty other minor blemishes in the Choral Symphony, but, as far as I am aware, they remain untouched to this day. This is how we show respect for the composer's intention in artistic England.

At first sight it may seem very foolish to leave such glaring mistakes uncorrected, but the doubt forces itself upon us whether they were intentional or not. Judging by analogy I believe that some of them were intentional, but that, could the composer have heard them with the outer ear, he would have altered not only these but many other hard-sounding passages. To touch the least note that Beethoven has written is rightly regarded as sacrilege, but in such a dilemma the best way for the wise conductor is to alter the passage upon his own responsibility and say nothing about it. The most perplexing thing to me is how little bad all these places sound.—Faithfully yours,

F. CORDER.

BACH'S FUGUE IN C SHARP MINOR.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—A recent study of this wonderful fugue led me to the discovery of a hitherto unnoticed entry of the subject. In bars 104-5 6 all editions have the following reading:—



The perfection of the work indicates clearly that the omission of the subject in the third voice is the result of careless copying or a printer's mistake. It should be rectified by changing about the second and third voices. The third voice should exhibit the principal theme, which is missing at present, and should read thus:—



I call the attention of Bach connoisseurs to this, and invite expressions of their opinion and criticism.

I would add that this error, which occurs in the present edition of my "Eight Fugues from Bach's Well-tempered Clavier, with Analytical Exposition in Colours and appended Harmonic Schemes," will be rectified in the new revised edition, as the original meaning and perfection of the master's fugue surely demands.

B. BOEKELMAN.

CONGREGATIONAL SINGING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Following the letter which appeared in your issue of last month on this subject, I cannot refrain from sending you an account of my own recent experiences, with the hope that you may find space for its insertion in your valuable columns.

It was only a few Sundays ago that I entered a church in the neighbourhood of Piccadilly. Let it be nameless. It was the evening service, and the dim religious light which fell around and the solemnity of the service would have impressed me deeply, but for an individual possessing a voice which might have been tenor, baritone, or bass, or the three mingled into one. Whatever it was, the effect was most distracting. There he knelt on a high footstool in his pew at the end of the church, sometimes singing the melody, and sometimes breaking into harmony, as best suited his taste. No response, amen, or any part of the service in which he could join was missed. Often he would start off before the choir in his loudest tones, and finish after their refined notes had died away; and all this time he was kneeling with his eyes tightly closed, and making, as is common with uneducated singers, hideous grimaces painful to witness, perfectly oblivious of all the lovely surroundings, and careless of the comfort of so many silent worshippers. I remained in the church for half-an-hour, and then hurriedly took my leave, feeling that the noise and din of the traffic in Piccadilly were far more musical to my ears than the grating sound of that would-be worshipper's sonorous tones. And this, I am sorry to say, is not an isolated case. Go to St. Paul's Cathedral, Westminster Abbey, and almost any other place of worship, and you will come into contact with these thoughtless people, who consider no one but themselves, often taking part even in the anthems, and disturbing the peace and solemnity which one seeks for in our churches, to say nothing of the discord which is caused. Though a professional singer myself and a choirmaster, I never take part in the singing should I happen to be amongst the congregation. I may be wrong, but to me listening to trained singers in a church is more likely to inspire one with holy thoughts than if we mingled our, perhaps, inharmonious

voices with those of the choir. We have almost if not quite got rid of the old-fashioned clerk who used to start the singing, but shall we ever be able to silence such individuals as I have referred to?

I am, Sir, yours obediently,
CLIFFORD CONSTABLE.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

PRIEST, CHOIRMASTER.—R. Mann's "Manual of Singing, for the use of Choir Trainers and Schoolmasters (with additions by Sir John Stainer)," 15s., and Dr. Martin's Primer on "The Art of Training Choir Boys," 3s., both published by Novello, will answer all your requirements.

A. SMITH (Homerton).—We know of no such volume, but suggest that you apply to some of the large booksellers—Bumpus, for instance, or Mudie.

A. R. SWAINE.—In "Boyce's Cathedral Music" the melody is given as in your second version, but the harmony is different.

W. G.—Cherubini's Requiem Mass is sung throughout by the choir.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—In the Associated Board of the Royal Academy of Music and of the Royal College of Music Local School Examinations sixteen candidates were successful from the Music School. Twelve of these passed in pianoforte playing, three in harmony, and one in singing.

BEDFORD.—On the 11th ult. the restored and enlarged organ, by Messrs. Norman Bros. and Beard, of Norwich, was re-opened in St. Paul's Church. An immense congregation assembled to hear Mr. W. S. Hoyte's Recital, which included pieces by Mozart, Merkel, Bach, Guilman, Hesse, Silas, and Maily.—The following evening a Recital was given by Dr. Harding, the Organist of the Church, whose selection included works by Handel, Haydn, Beethoven, Guilman, Bach, Merkel, Paderewski, Mendelssohn, and Grieg.

BISHOPSTOKE.—Mr. Seymour Powell, Organist of Ventnor, I.W., gave an Organ Recital in the Parish Church on the 14th ult. The following was the programme: March in G (Smart), Barcarolle from the Fourth Concerto (Sterndale Bennett), Fugue in B minor (J. S. Bach), Aria, "O rest in the Lord" (Mendelssohn), Bridal Chorus from *Lohengrin* (Wagner), Andante from Symphony in C (Beethoven), Andante in A minor (Battiste), Hallelujah Chorus (Handel).

BOURNEMOUTH.—Mr. Duncan Hume, the Organist of St. Peter's Church, presided at the opening, on Saturday, the 22nd ult., of the new organ erected in the Winter Gardens by Messrs. Norman Bros. and Beard, of Norwich. It is a two-manual instrument, containing twenty-seven speaking stops (including four on the pedal organ), five couplers, and the usual composition pedals.

BRECON.—A Festival of Church Choirs was held at St. John's (Priory) Church on the 5th ult. The choirs that took part were: Llanfrynach, Cwmdu, Llangunllyn, Llanveigian, St. John's and St. Mary's, Penderyn, Llanstephan, Builth, St. Peter's and All Saints' (Glasbury), Llanilltyd, Cantref, and Llanfihangel-Talyllyn numbering close on 350. These were led by Mr. R. Meyrick-Roberts, Organist and Choirmaster of St. Mary's, whilst Mr. R. T. Heins, Organist and Choirmaster of St. John's Church, presided at the organ. An orchestra of about forty also lent assistance. The anthem was Goss's "Praise the Lord, O my soul." In the afternoon an Organ Recital was given by Mr. R. Meyrick-Roberts in St. John's Church, works by Bach, Handel, Schumann, Cesar Franck, and others being performed with great taste and skill.

CAPE TOWN.—Signor Foli gave two Concerts on June 22 and 24 before crowded and enthusiastic audiences. On the second occasion he sang no less than nine times. Mr. T. Barrow Dowling accompanied Signor Foli throughout both Concerts with his usual care and finish. The rest of both programmes was supplied by excellent local talent. Signor Foli will remain two or more months in Africa.

CHIGWELL.—On the 5th ult. Mr. Henry Riding gave a very successful Organ Recital in the Parish Church. The programme included well varied pieces skillfully played by Mr. Riding, vocal selections by the Rev. H. de Vere Welchman, Messrs. Herbert Clinch, H. F. Chamen, E. D. Jordan, and Arkwright, and a violincello solo by Mr. Rowland Hill.

CLIFTON, DERBYSHIRE.—The second annual Church Festival took place on June 30, when Parts I. and II. of Handel's *Messiah* were sung as the Anthem. There was a chorus of over fifty voices, the Church Choir being supplemented by the Clifton Choral Society and the Shirley Church Choir, and a band of about twenty strings, with trumpets and drums, under the leadership of Mr. J. G. Grimshaw. The bass solos were in the very efficient hands of Mr. J. H. England. The choruses were sung with a crispness and precision of attack and finish which spoke of earnest study and teaching. Mr. W. H. Tutt conducted with his usual care, and Mr. Windeyer Clark was a most efficient Organist.

DEVIZES.—On Wednesday, the 19th ult., a Choral Festival took place in St. Peter's Church in which several choirs of the neighbourhood took part. The music, with the exception of Dr. Warwick Jordan's "Fear not, O land," was chiefly Gregorian, the Magnificat being sung to the first tone (Milan use) arranged with vocal harmonies to the alternate verses, and the Nunc dimittis to a setting from the Rev. Thomas Helmore's "Canticles Noted." The Service was accompanied by a small orchestra, led by Mr. A. Foley, and the organ, at which Mr. Baker presided. Handel's "Occasional" Overture and Mendelssohn's "War March" (from *Athalie*) were played as voluntaries.

FOLKESTONE.—On Sunday, the 2nd ult., at the Parish Church, the centenary was celebrated of the "Sunday Afternoons for the People," inaugurated in 1884 by the Rev. E. Husband, who has delivered an address and given an Organ Recital at each of them from their commencement. A new hymn, "Fight the good fight," specially composed by him for the occasion, was sung by the boys; a full orchestra played an Overture by Schubert, and other pieces, and joined the choir in the Hallelujah chorus from *The Messiah*.

HORNSEA.—A most successful Concert on behalf of the *Victoria Relief Fund* was given by Miss Jennie Langford, on the 10th ult. The other performers were Mrs. Charles Wells, Miss A. B. Hall-Sissons, Miss Ruth Wells, Mr. Russell, Mr. Munroe (Beverley Minster), Mr. J. R. Henson, Mr. E. Manston, Mr. A. G. Egginton, and Mr. T. G. Bueley. Miss Langford, whose efforts were enthusiastically received, was warmly congratulated on the entire success of her undertaking. Mr. G. H. Smith conducted.

MANCHESTER.—The first annual Dinner and Conference of the Northern Members of the College of Organists was held at the Albion Hotel on Saturday, June 24, when Dr. Henry Hiles presided. After the dinner the present position of the provincial members was discussed, and resolutions were passed as regards placing them on a more equal footing with the London members. Votes of thanks were given to Dr. Hiles for presiding and to Mr. J. E. Adkins for having brought about the meeting, which it is intended should be an annual one.

MOFFAT.—On the 8th ult. the third annual demonstration of the Choir Union formed in connection with the Established Churches over Dumfriesshire was held in the Established Church, Moffat. Altogether fourteen choirs were represented: Closeburn, Cummertrees, Dalbeattie, Dornoch, Dryfeale, Greenknowe (Ann-n), Kirkpatrick-Fleming, Morton (Thornhill), Moffat, Ruthwell, Sanquhar, Urr, Wanlockhead, and St. Michael's, Dumfries. The voices numbered nearly 300, and the orchestra consisted of eleven strings, two cornets, and two American organs. Mr. James Salmond, Organist of the Moffat Church, and Mr. Bushill, of the Morton Church, Thornhill, presided at the organs. The Conductor of the choir was Mr. Henry Graves, Organist of St. Michael's, Dumfries, who has been the leading spirit in the Choir Union movement, and who is to be congratulated on the successful nature of the proceedings. In the course of his sermon the Rev. Dr. Gray, of Liberton, pleaded eloquently for the use of instrumental music in church.

NELSON.—On the 8th ult. the new organ in Salem Chapel was opened by Dr. Peace, of Glasgow, who gave fine interpretations of several pieces. Vocal solos were contributed by Miss Marjorie Eaton, who was in high favour with the audience throughout the evening; Mr. Charles Siebert also sang two solos. The Services were continued on the 9th ult., when Miss Eaton sang solos at the Morning and Evening Services. In the afternoon a sacred Concert was given by Miss Eaton, Dr. Peace, and Mr. Siebert.

NEWCASTLE-ON-TYNE.—On the 2nd ult. Mr. Dodds's Choir gave an excellent performance of Farmer's *Christ and His Soldiers* and Mendelssohn's *Hear my Prayer*, in Elswick Road Wesleyan Church, the soloists being Misses Bradford, Thompson, and Moffitt, and Messrs. Brahan and Raine. On the following evening the same Choir gave Handel's Oratorio *Samson* before a large audience, the solo parts being excellently sung by Misses Robinson and Edwards, members of the Choir, and Messrs. Macdonald and Nutton, of Durham Cathedral Choir. The choruses went well and many of the best known numbers were loudly encored. Mr. George Dodds, Junr., was at the organ, and his playing contributed greatly to the success of the performance. Mr. George Dodds, Senr., conducted with marked ability.

PORT ELIZABETH.—The inaugural Festival of the grand Municipal organ, built by Messrs. Norman Bros. and Beard, in the Market Hall, took place on June 15. Upwards of 2,000 people were present. Mr. Frank Bradley presided at the organ, and was assisted by a chorus of 200 voices. The Mayor and Corporation were present in their robes of office.

WINDSOR.—On the 15th ult. there was a gathering of Church Choirs from the vicinity of Epping Forest, who, to the number of 300 singers, held a Festival Service in St. George's Chapel and listened to a sermon from the Lord Bishop of St. Albans. The special music was under the direction of Mr. J. W. Ulliyett (Mr. Henry Riding at the organ), and included a new setting of the Evening Canticles by Mr. Walter Clinch, Wesley's Anthem "Blessed be the God and Father," and Berthold Tours's *Te Deum* in F.

ORGAN APPOINTMENTS.—Mr. William Lee, Organist and Choirmaster to the Church of St. John the Evangelist, Bournemouth.—Mr. C. T. Gauntlett, Organist and Choirmaster to the Parish Church,

Aldeburgh-on-Sea.—Mr. Cuthbert L. Hawley, Organist and Choirmaster to St. John's, Upper St. Leonards-on-Sea.—Mr. William C. Brodie, to All Saints' Church, Cockermouth.—Mr. Charles E. Metcalfe, Organist and Choirmaster to Langholm (Dumfries) Parish Church.

CHOIR APPOINTMENTS.—Mr. Frederick Halford Elam (Alto), to York Minster.—Mr. George Stubbs (Bass), to St. Paul's Cathedral.—Mr. G. Beaumont Green (Alto), to St. George's Parish Church, St. George's, East.—Mr. A. F. Sterne (Assistant Vicar-Choral), to St. Paul's Cathedral.

DURING THE LAST MONTH.

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Mr. John More Smiton's dramatic Cantata "King Arthur" was the *Pièce de resistance* at the annual concert by the Glasgow Academy Choir on April 29. A better choice could hardly have been made, inasmuch as the work has been laid out on lines which cannot fail to prove popular amongst the numerous choral societies ever on the alert for novelty. Mr. James Smiton's admirably written libretto has, indeed, afforded opportunity for effective musical treatment, which is not only graceful and melodious, but eminently graphic in its descriptive power, the work, in short, of a craftsman who is steadily making progress amongst contemporary composers.

DUNDEE EVENING TELEGRAPH (MARCH 30, 1892).

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GLASGOW HERALD (NOVEMBER 30, 1892).

The Eastern Choral Society gave a concert last night in the City Hall. The work chosen for performance was Mr. John More Smiton's "King Arthur." Mr. Smiton has set music to his brother's libretto with very happy results, and the work contains many delightful choruses and solos. Miss Annie Lea was the soprano soloist, impersonating *Guinevere*; Mr. Probert, the tenor (*Arthur*); Mr. J. W. Render took the music allotted to *Merlin* and *Sir Bedevere*. Mr. Cole's orchestra furnished an excellent accompaniment. . . . The choir consisted of about 150 voices, and Mr. George Taggart, the conductor, may be congratulated on having trained them to a high state of efficiency.

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